

# MUSICAL COURIER

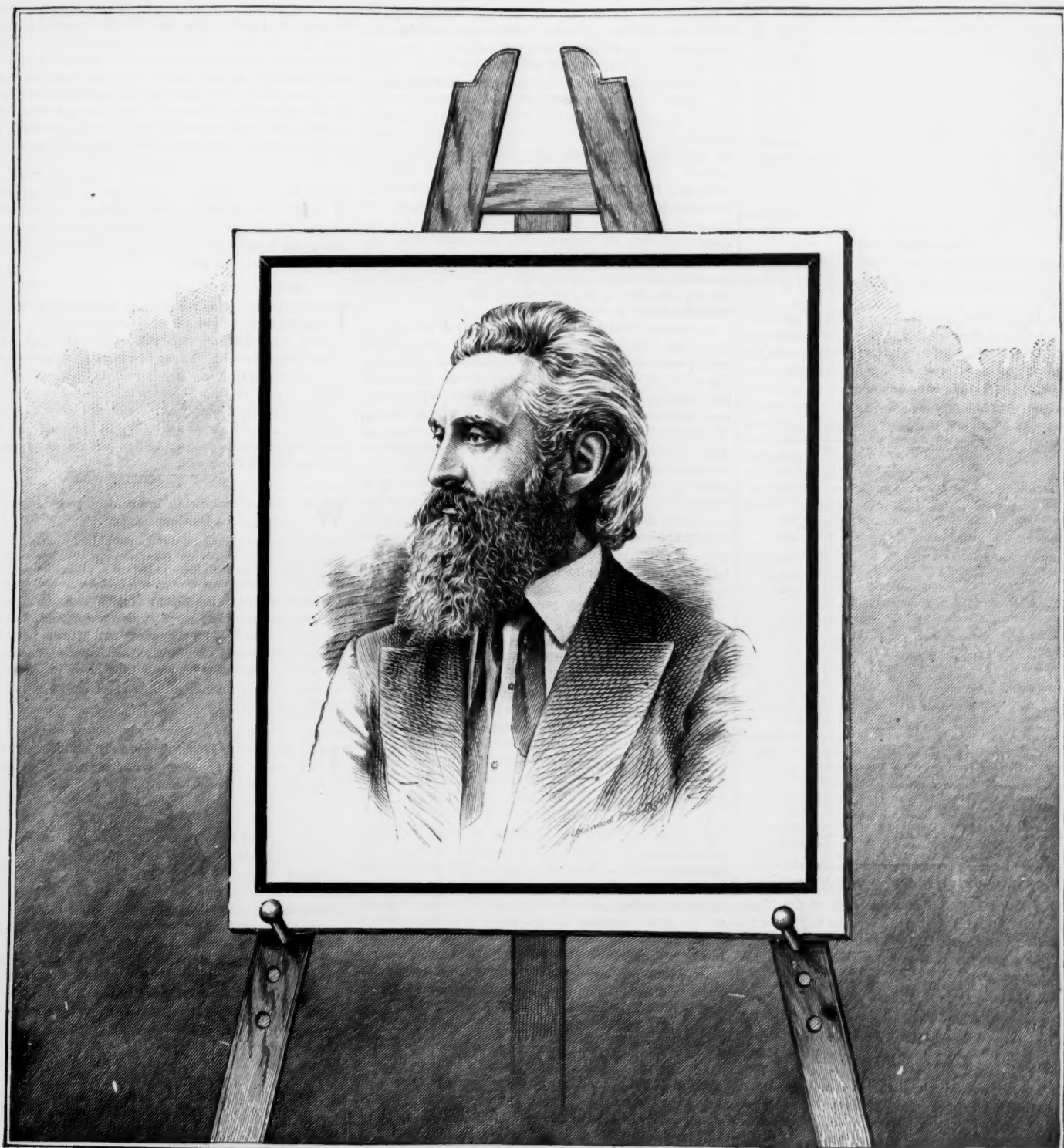
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

VOL. X.—NO. 7.

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WHOLE NO. 262.



DR. LEOPOLD DAMROSCH.—IN MEMORIAM.

## THE MUSICAL COURIER.

— A WEEKLY PAPER —  
DEVOTED TO MUSIC AND THE MUSIC TRADES.

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Editors and Proprietors.

WILLIAM J. BERRY, Managing Editor.

Office: No. 25 East Fourteenth Street, New York.

WESTERN OFFICE: 8 Lakeside Bldg, Chicago, P. G. MONROE, Gen'l Man.  
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## CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON, Chicago, Ill.  
Mr. E. M. BOWMAN, St. Louis, Mo.  
Mr. H. CLARENCE EDDY, Chicago, Ill.  
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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

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## NOTICE TO MUSIC TEACHERS.

COPIES of the Eighth Annual Report of the Music Teachers' National Association can be had upon application at the office of THE MUSICAL COURIER. We will mail the report to out-of-town teachers on receipt of three cents postage.

AN opera singer was hanged in Philadelphia last week. And yet he had never been with Mapleson.

FIFTY policemen are practising at the Academy of Music for "The Pirates of Penzance," to be given on March 6 and 7 for the benefit of the Hahnemann Hospital. If these same policemen would use their clubs less freely in their daily duty they would decrease the need of hospitals, and they would hear more music in heaven.

## DEATH OF DR. DAMROSCH.

THE sudden and untimely death of Dr. Leopold Damrosch, which occurred on last Sunday afternoon, and which was caused by pneumonia and overwork, has been a great shock to the entire musical community and is one of those deplorable events which cast long shadows of gloom upon the musical outlook of the future. It is a severe lesson of the transitory nature of things, to see a man and an artist, who has worked and struggled as scarcely another one, die at the very moment when he seemed to have arrived at the pinnacle of that recognition among his fellow-men and fellow-artists which was his just due. Dr. Damrosch's influence upon the musical life and future musical development of this country, as shown in such great institutions as the Oratorio Society, the Symphony Society, the first New York May Festival and, crowning all, in the first genuine opera in German in this city worthy of the name, all of which are organizations called into life by him, and upheld by his musical talent and learning, will speak of his great gifts, his undaunted courage and perseverance, and his many-sided attainments as a conductor, composer, teacher and executant artist long after his body is given over to the grave.

Dr. Leopold Damrosch was born at Posen, in Germany, on October 22, 1832. Although early in life he showed musical talent and inclination for the calling of a musician, he still followed his parents' wish and advice—namely, to study medicine, which he did at the Berlin University, where he was promoted to the degree of Doctor of Medicine in 1854. After he had finished these studies, however, Dr. Damrosch, following his stronger inclinations, gave himself up to deeper musical development under Hubert Ries (violin), Dehn and Boehmer (theory), and in 1856 appeared at Magdeburg before the public as a violin virtuoso. In the same year he was appointed by Liszt member of the court orchestra of Weimar. Dr. Damrosch then and there got on terms of personal friendship with Liszt and his most prominent pupils—Bülow, Tausig, Cornelius, Dassen, and also he was united with Raff in the bonds of friendship.

In 1858 the Doctor accepted the position as conductor of the Breslau Philharmonic Society, and at that early period already gained special merit for producing the works of Wagner, Liszt and Berlioz. He abandoned this position in 1860, in order to undertake several concert tours in conjunction with Bülow and Tausig. He retained, however, his domicile in Breslau, where he gave chamber music soirées, and in 1862 organized the Breslau Orchestral Union, a society of seventy musicians (existing to this day under the conductorship of Bernh. Scholz). The new organization everywhere met with great success, and the most renowned artists assisted in its concerts. Besides this, Dr. Damrosch founded a choral union, conducted the society for classical music, was for two years conductor at the Stadt Theatre, and appeared as soloist in Leipsic, Hamburg, &c.

In 1871 Dr. Damrosch received the offer to conduct the Arion Singing Society of New York, which he accepted all the more readily, as his advanced musical ideas in regard to the "Music of the Future" had brought him into difficulties with the conservative Breslauians. In New York he developed his talent for organization, which was manifested in the way he pushed the Arion male chorus into prominence, founded in 1873 the Oratorio Society Choral Union, now numbering hundreds of singers, and, in 1878, the New York Symphony Society—institutions which have been and are yet of the greatest importance in the musical life of our city.

In 1880 Dr. Damrosch held the first New York May Festival at the Seventh Regiment armory, an undertaking which was crowned with the greatest artistic and financial success. Last fall, finally, the indefatigable conductor brought to this country the first great German opera troupe that worthily represented the works of the great German school, and the performances of which gave a new impetus to the declining life of opera in this country.

Dr. Damrosch leaves a widow and five promising children, who, with a host of personal friends, mourn his untimely death. *Requiescat in pace!*

STRENUOUS efforts are being made all over Europe to arrive at the introduction of a universally even musical pitch. The Austrian Government has taken the lead; the Queen of England, who is wishing for harmony now more than ever, has followed suit, and the Italian Government has, for mathematical reasons, fixed the standard for the military bands of the kingdom at a little below the French pitch—viz., at 432, as against 425 double vibrations for A. Practically, the difference is of

no importance, being scarcely perceptible to the ear. At the same time, the deviations from the principle of international unity are a matter for regret. Before moving in the matter, the Italian War Minister consulted the leading composers and conductors of the country, such as Verdi, Boito, Ponchielli, Lauro, Rossi and Faccio. Their replies, published in the Italian papers, are unanimously in favor of a lower pitch than that previously in use. Verdi's letter is of special interest. The chief reason for raising the intonation of military bands was, as we have previously explained, the opinion that wind instruments gained additional brilliancy by that means. This opinion the great Italian master combats with the full weight of his authority. He writes: "I quite agree with the verdict of the committee that the lowering of the diapason will by no means impair the sonorosity and brilliancy of execution: it will, on the contrary, give something noble, full, majestic, to the tone, which the stringent effects of the highest pitch do not possess. For my part," Verdi concludes, "I should like to see one diapason established for the entire musical universe. The musical language is universal; why, therefore, should the note which is called A in Paris or Milan become B flat in Rome?"

The French *diapason normal* is the one which is advocated for universal adoption, and as it has long been in use here in Italian opera, and the general idea prevails that the ridiculously high pitch adopted by our piano-makers, and in consequence thereof by our orchestral societies, ought to be lowered, why not join this European movement and agree on the general adoption of the French pitch? If Messrs. Thomas and Damrosch would agree upon this one point, they could force the piano-makers to come down to the *diapason normal*.

THERE is complaint of the ticket speculators at the Metropolitan Opera House. Although it is late in the season, it is due to the public, now so generously patronizing the house, that they be protected as strenuously as possible from this pest.

IS there anyone who has not heard that Lillian Russell has returned? Oh, yes, she is here, and with a baby—and a new husband. All this is of vast importance to the musical world. Every newspaper has interviewed her, and has written her up, and her baby—and her husband. It appears that Solomon is no longer to be known as a composer, but simply as a conductor who is Lillian's husband. *Sic semper ad astra!* Will McCaull find out how long it will be before Lillian will run away again? Perhaps Mr. Braham will.

WE clip the following interesting piece of advertising from a Baltimore paper:

PROFESSOR STRAUS AND WIFE.—INSTRUCTION ON VIOLIN, cornet, piano, every instrument. Guarantees that in 24 lessons, by new method, young or old will be able to perform 30 pieces in quarter what would require years by old method. Carroll Hall, East Baltimore street.

How is it that advertising of this character, which bears the unequivocal mark of charlatany on its brazen cheek, can pay? The Germans say, "Stupidity never ceases," and that is the only explanation which can be given for the fact that people will be lured into subsidizing such arrant humbugs instead of going to a good teacher of fair repute.

THE Richmond *Dispatch* severely condemns "Fanchonette" as produced by the Boston Ideal Opera Company in that city recently. It declares the work "abhorrent and devoid of redeeming features." One of the abhorrent features referred to especially is "the introduction of a mulatto, who takes part in the love-making throughout the entire intrigue of the plot." "Such a conception," says the *Dispatch*, "must be repulsive to every real Caucasian in this country, and especially so to the real Southern heart."

Bless you, friend *Dispatch*, you must not be troubled by a little thing like that. You are plainly behind the age. Up here we introduce goats, pigs and jackasses among the *dramatis personæ*; and not only that, our audiences laugh over the goats and their confrères. We often call the production, to be sure, a comic opera, or we give it a Celtic turn and say, "opera comique." There is not much opera to it, of course; but so long as we have the animals in the show, the work is bound to go. It not only goes here, but it goes all over the country. Have you not seen the pigs and the jackasses? They are a great hit. Put the "Fanchonette" mulatto astride these animals and the combination will be great. You may suggest, friend *Dispatch*, that the mulatto should make love to the jackass, and then we should agree with you.

## Richard Wagner—His First and Second Periods.\*

BY FREDERIC GRANT GLEASON.

(Continued.)

"TANNHÄUSER," Wagner's next work, was first represented upon the Dresden stage in the month of October, 1845.

In this opera, too (for the author had not yet arrived at a consciousness which would enable him to create a true music drama), the bonds of custom and tradition still fetter his genius to considerable extent, though gradually giving way before his herculean struggles to attain his ideal. Here, also, the "eternal love of woman" is again the central figure.

"Tannhäuser" is founded upon a legend prevalent in the Thuringian Forest, that on the advent of the Christian religion the heathen deities were forced to take refuge in the earth. In one of the mountains of Thuringia, called the Hürselburg, Venus was popularly supposed to dwell surrounded by her court. One of her greatest delights, according to the legend, was to decoy Christian knights into her subterranean abode, where she made them take part in unholy rites. And it was believed that whoever did so was eternally lost, as for him repentance could avail nothing.

The "Tannhäuser" overture always brings to my mind the picture of some grand old cathedral standing solitary and towering in its pride and beauty, the introduction in quiet and severe grandeur, calling to mind the splendid outlines of its imposing Gothic architecture.

But soon the violins enter with a lovely figure, adding a new beauty to the solemn song of the clarinets and bassoons, just as the ivy wraps and beautifies the gray granite walls.

The wild fantastic passages following seem like the uncouth gargoyles which look down with strange, scowling faces upon the peaceful dwellers about its walls.

Then comes the song of triumph, as bidding the beholder look up—above the highest pinnacle, from an earthly to a heavenly fane.

But as, after dwelling upon all these separate beauties, the mind returns once more to a contemplation of the whole, so the wind instruments call back our wandering thoughts to the union of all these separate beauties in the grand old building with its ivy mantle.

The first scene shows us *Tannhäuser*, a young knight, lying upon the ground asleep, with his head in the lap of *Venus*, who sits half reclining upon a couch overshadowed by a huge golden palm. All around are nymphs, sirens and bacchantes, some dancing and others swimming in a crystal lake in the depths of the grotto.

Soon a rosy mist rises and shuts off the front part of the grotto, where are *Venus* and *Tannhäuser*. The latter moves uneasily, as if awakening, and *Venus* strives to soothe him. But pressing his hand upon his eyes, as though seeking to retain some dream-picture, he seems returning to full consciousness, when *Venus*, finding her arts unavailing, asks: "Beloved, what aileth thee?" To which he answers: "Oh, that I could awake! In dreams I seemed to hear the sound of bells. Say how long ere I shall hear them once again?"

It may be remarked in passing that composers generally represent the sound of a bell by means of a French horn, whose ringing tone approaches nearer to it than that of any other instrument of the orchestra, but Wagner's genius makes here a fine distinction, and uses for the representation the violins swaying in fourths, producing a most exquisite effect, and one dramatically true, for *Tannhäuser* hears no bells in reality, and the violins represent to us, as it were, the ghost of a bell, something which cannot fail to suggest to us the clanging of bells, and yet is not sufficiently like it to seem an imitation.

"Days, weeks and months," continues *Tannhäuser*, "have for me no existence, I see the sun no more, nor the heaven's friendly stars, the green which summer brings, I hear no more the song of the nightingale which tells of spring—say, shall I see them no more for ever?"

Then *Venus* angrily exclaims, "Art thou so soon weary of my love? Rise, grasp thy harp and sing the praise of love." Then *Tannhäuser* takes his harp and sings of love and freedom, ending with the cry welling up from a longing heart, "O Queen, O Goddess, let me go!" *Venus* reproaches him for wishing to leave her, but again he takes up his song, ending with the same passionate cry, "O Queen, O Goddess, let me go!" *Venus*, like an enraged tigress, springs from her couch, crying, "Traitor, unthankful one!" and advancing, leans forward as though she would weave her enchantments again about him; the *Sirens* are heard in the distance singing a most bewitching, entreating strain, while she softly whispers, "My Knight, my Beloved? wilt thou leave me?"

But again the knight takes up his song, and though vowing ever to praise her charms, ends with the same longing cry for freedom.

Now, at last, *Venus* cries, "Go, then, but remember that thou art accused, and when men cast thee out from among them, return again to me. For such as thou art there is no salvation."

Then *Tannhäuser*, casting away his harp, cries, "My salvation lies in the holy Mary," and *Venus*, with a great cry, sinks into the earth, while the grotto likewise vanishes and *Tannhäuser* finds himself alone on the mountain-top in the midst of the cool green forest.

Among other remarkable dramatic devices of this scene may be

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mentioned the treatment of *Tannhäuser's* "Song of Freedom," which appears three times—each time a half-tone higher and always with an accompaniment more fiery than on the previous occasion, which, with the rising pitch, finely expresses the rising ardor of his desire for freedom.

Then, when he promises to forever praise the goddess's charms, we hear a snatch of the wild surging, unearthly *Venus* music, which attains to greater dramatic significance in the second act. The song of the *Sirens*, too, is full of the most seductive entreaty, such as probably never before found expression in tone.

Heard away from its peculiar surroundings its wondrous power can hardly be understood, but upon the stage, sounding from far away, just as *Venus*, leaning forward with her eyes fixed on *Tannhäuser's* seems, to use one of Liszt's expressions, "as though she would instill the poison of her enchantments into his very veins," it has a dramatic power which can hardly be realized under other circumstances.

In the next scene a band of *Pilgrims* passes before us, crossing the mountain on their way to Rome, singing a solemn chorus. Immediately after, hunting horns (set with a charming modulatory design), are heard in the distance, and the *Landgrave* of Wartburg, whose castle is just across the valley from the *Venusburg* appears with a number of his knights. It has been the custom to hold tournaments of song at the Wartburg and among the knightly minstrels are *Tannhäuser*, *Wolfram*, *Walther von der Vogelweide* and others. *Tannhäuser* and *Wolfram* have both long loved *Elisabeth*, niece and heiress of the *Landgrave*, but she favors *Tannhäuser* and cares not for *Wolfram*.

Finding *Tannhäuser* kneeling before a small wayside shrine, they greet him, asking the cause of his long absence and where he has been. Very naturally he does not confess, but replies: "Far, far away I wandered, yet found I nowhere peace or rest. Seek not to stay me; let me go hence." But they refuse—he must remain, and *Wolfram*, telling him how *Elisabeth* has absented herself from their gatherings and seems secretly pining since his departure, bids him stay for her sake. At the mention of this dear name *Tannhäuser* yields and returns with his friends to the castle.

## Gemünder and the Lost Secret.

ANOTHER evidence that the so-called "lost secret" of the celebrated Cremona violin-makers is not lost is shown by a letter just received by Mr. George Gemünder, of Astoria, N. Y., from the celebrated violin virtuoso, Herr August Wilhelmj, at Biebrich-on-the-Rhine, which also gives an estimate of Mr. Gemünder's reputation as a violin-maker in Europe:

MY DEAR OLD FRIEND—I am really homesick to see you, my dear good fellow, and have often recalled the pleasant moments we spent together. What would I not give to be with you now instead of writing to you!

Day before yesterday, David, son and heir of the renowned Ferdinand David, sold the latter's Guarnerius violin here for £300 (\$4,000), and on beholding the beautiful instrument it immediately occurred to me what you at one time related to me in reference to your Guarnerius violin, which was stolen in Paris. I am impelled to say that if David's violin is not a genuine Guarnerius, it is the stolen one from you, for only you could have made it, although you work more carefully and in cleaner style than the work on the back of the David violin shows. It reminds me strikingly of Binder's violin of your make, which has, however, a clearer and more brilliant varnish but not the "swell" that David's has. Could you perhaps give me an accurate description of the stolen violin?

I have established here an academy for violinists and invite you to live with me; come in May, you shall surely not regret the trip. You can form no idea of what your reputation here is. They rank you over every one who has ever existed, and our local and Berlin violin-makers pronounce you the *Richard Wagner* of violin-making!

Imitations of Stradivarius and Guarnerius are not selling here any longer, but those of George Gemünder have taken their place. Oswald Mückel, undoubtedly the most competent of the many Berlin violin-makers, was completely enraptured with your work when he examined my Gemünder violin.

My father, who is an enthusiastic admirer of you, would be delighted to see you.

With heartiest greetings from him as well as from me, and with unutterable longing to see you, I remain  
Your old  
HAUS WILHELMJ, near Biebrich, Jan. 24, '85. WILHELMJ.

In explanation of the contents of the above letter, we would say that Mr. George Gemünder sent some fine violins, imitations of the celebrated masters of the Cremona school, to the Paris Exposition of 1855. On their return to this country he found that one of his Guarnerius imitations was missing, and all subsequent search and inquiry for the same proved fruitless. On the occasion of Mr. August Wilhelmj's visit to this country some years ago, five different specimens of Mr. Gemünder's violins came under his observations in various parts of this country, and he stated to Mr. Gemünder how closely some of them resembled the Guarnerius violin owned by his friend and teacher, Ferdinand David.

Mr. Gemünder subsequently ascertained that Mr. David had purchased the violin in Paris shortly after the Exposition of 1855, and although no positive proof is at hand that David's violin is the stolen Gemünder, yet Wilhelmj's former suggestions, his reiterated and his request now for an accurate description of the stolen Gemünder violin, taken in connection with his profound judgment as an expert, make it probable that an explanation will soon be forthcoming.

Should David's violin just sold for \$4,000 prove to be a genuine Guarnerius del Gesù, as it is now pronounced by some—although Wilhelmj has his doubts (as is seen in his letter)—is that not, taking the above-related circumstances into consideration, another important evidence that the "lost secret" is a fallacy?

Wilhelmj wavers between the genuine Guarnerius and the Gemünder Guarnerius, and awaits an accurate description before deciding. We ask now can there be a "lost secret?"

## Music in Vienna.

[SPECIAL CORRESPONDENCE OF THE MUSICAL COURIER.]

VIENNA, JANUARY 20, 1885.

THE average "Wiener," in addition to being an exceedingly good-natured, lazy and good-hearted fellow, is likewise gifted with an enormous bump of conceit. His heaven upon earth is the Kaiserstadt, on the Danube, and you hear him constantly rhapsodizing over the magnificence of his beloved "Weaner Stadt," the fascinating charms of a "Weaner Tanz," the loveliness of a "Weaner Liad," in short, over everything pertaining or belonging to Vienna. The Vienna prophet remains at home. The musical prophet, for example, need not emigrate to some happy land far, far away, in search of honors and recognition. If he possess a grain of talent he finds glory enough at home, *ergo*, is generally satisfied to live and die in his native city. There was a time, it is true, when this same Wiener allowed a Mozart to be buried in a pauper's grave, but to-day he acts quite differently toward his favorites. Or can Strauss, Brahms or Richter complain of neglect in the year of our Lord 1884? Or the many other talented artists of Vienna? I believe not. To-day the Wiener's fault is that he is rather indiscriminate in his hero-worship. He often applauds the indifferent as vigorously as the good, if the object of his adoration is but a favorite. I witnessed a cropping-out of this trait of the Wiener's character at Papa Helmesberger's latest quartet soiree (January 8). The novelty of the evening was the first performance of a new quintet by Anton Bruckner, professor of harmony in the conservatory and a prolific composer. Papa Helmesberger had so excited my curiosity in regard to the new work, by terming it "the greatest piece of chamber music that had been written since Beethoven," that, in order to hear it, I sacrificed a performance of "Antonius and Cleopatra," at the Burg Theatre, the same evening, with Sonnenthal, Frau Wolter and all the great stars of that noble stage in the cast. "Did it pay?" I asked myself after the concert. Yes and no. Bruckner's work, indeed contains one movement, an adagio, that bears the imprint of genius. The remaining movements (moderato, scherzo, trio, finale) contain many genial strokes, but are unfortunately mixed up with others that are as decidedly vicious. I fear that Herr Bruckner has studied a dangerous model—Berlioz. He too often produces effects that sound bizarre and unnatural, when his intentions, doubtless, were to make them original. Nevertheless, the work is well worth hearing—that wonderful adagio alone will preserve it to posterity. Such themes, such pathos, such treatment, such sustained power from the first note to the last it is difficult to find elsewhere than in the slow movements of—Beethoven himself. This statement may sound extravagant, but I make it in all sincerity. The Wiener, as usual, swallowed the entire dose, and apparently with relish, for Bruckner had to be dragged on the stage at the conclusion of each movement before the fellow would desist his applause and allow Papa Helmesberger to continue. Bruckner's seventh symphony also created a highly favorable impression at its first performance in Leipzig a few days ago. Eugene d'Albert appeared as soloist in the last Gesellschafts concert (January 8), gave a piano concert at the Büsendorfer Saal on the 13th and announces another for the 22d. More about him in my next.

"Pfinzgen in Florenz" is the title of a new operetta which is having a successful run at the Theater an-der-Wien. The libretto is by Genée and Riegen, the music by Alfons Zibulka, a local military kapellmeister, who has outdone himself in the effort to produce a work designed to tickle the ears of the masses and coin lucre. Girardi, our inimitable comedian, is at present the sole prop and stay of the Theater an-der-Wien. What would happen in the event of his loss! Director Jauner shudders to think of it.

Julius Prüwer, Iolona Eibenschütz and Gisela Gulyás are infant prodigies, who have lately given concerts in the Saals Ehrbar and Büsendorfer. All three children are wonderfully talented and give promise of future greatness.

The Wagner cyclus came to a close December 19. The following music-dramas of the master were given: "Rienzi" (November 30), "The Flying Dutchman" (December 2), "Tannhäuser" (December 4), "Lohengrin" (December 7), "Tristan and Isolde" (December 9), "Die Meistersinger" (December 10), "Rheingold" (December 13), "Walküre" (December 14), "Siegfried" (December 17), "Götterdämmerung" (December 19).

Our Wiener was there, of course. So was his brother; so were his sisters and his cousins and his aunts. I detected many a yawn and many a bobbing head during *Brünnhilde's* fifteen-page recitatives, but, to make amends for that, my friends applauded all the louder at the end of each act, and raved all the more over the sublimity of the music after the opera. Whether I dozed myself or not, I do not remember, but I did instinctively think of Bayreuth, where they have intermissions of an hour, and where, between the different acts, at a neighboring refreshment stand the listeners are given opportunities of "bracing up" for the coming conflicts. Under such circumstances the aforementioned recitatives may be endurable, and we have resolved—I and my friend, the Wiener—that when we hear the performance of the "Ring des Niebelungen" again, it will be at Bayreuth. Lucca and Lilli Lehmann are now "guests" of our opera, the former essaying the leading roles in "Carmen," "Merry Wives of Windsor," "Taming of the Shrew," &c., and the latter, dramatic parts in operas like "Fidelio" and "Tristan and Isolde." Auber's "Kronidamanten" has been revived, and is frequently being given during the Fasching, in connection with "Der Wiener Walzer," a charming new ballet, in which the gradual development of the Vienna Waltz is illustrated. H. W.

\* "Weaner Stadt," "Weaner Tanz," "Weaner Liad," Vienna German for "Vienna," "Vienna Dance," "Vienna Song."

## PERSONALS.

**MANAGER AMBERG'S TROUBLES.**—Gustave Amberg, had an interesting time in Philadelphia last week. When he arrived on Monday afternoon with his Thalia Theatre Company, which had an engagement at the Walnut Street Theatre, he was served with a writ in a suit to recover damages for breach of contract brought by Manager Gilmore of the New Central Theatre, as manager of the spectacle called "The Devil's Auction." He went back to New York on Tuesday. He returned to Philadelphia Friday afternoon, and was attached by counsel for the Academy of Music, in another action for breach of contract. Amberg, as manager of Victoria Morosini-Hülkamp, the "coachman's bride," engaged the Academy for a night in November last, but he did not keep his agreement. The Academy sued him to recover \$200, the amount of rent agreed on for the night. Mr. Amberg compromised on Saturday by the payment of \$100, and the suit was discontinued.

**VALLERIA WITH ROSA.**—Alwina Valleria will join the Carl Rosa Opera Company during its Drury Lane season, in April and May, and will create the title part of Goring Thomas's new opera, "Nadeschda."

**MISS VAN ZANDT IN "MIREILLE."**—During Miss Van Zandt's season at the London Gaiety Theatre Gounod's "Mireille" will be revived.

**DOCTOR PENFIELD'S CANTATA.**—Dr. S. N. Penfield, the president of the National Music Teacher's Association, has published a cantata, choosing his words from the XVIIIth Psalm. The work is written for chorus, solo voices and orchestra, and has been highly commended.

**ENGAGED FOR GERMAN OPERA.**—Fraulein Kirchner, of the Royal Opera at Cassell, and Herr Wilhelm Junck, were engaged recently by Dr. Damrosch for the German Opera Company.

**OUR EMMA'S POWERS.**—The celebrated singer, Violante Camporesa, sang once for an inmate of a lunatic asylum in London and the music restored him to his senses. When Emma Abbott, so rumor runs, heard this story, she instantly went to a lunatic asylum, and having selected a victim, sang "Belraggio" to him. The man happened to be sane, but after she finished he was a raving maniac.

**LOSING MONEY ON KELLOGG.**—The Clara Louise Kellogg concert at Central Music Hall, Chicago, was bought from Max Strakosch, the manager, by Mr. Millward Adams, of that city, who lost considerable money on the venture. Kellogg is not only "played out" vocally, but has not attractions as a financial venture.

## HOME NEWS.

—"Adonis" is still the attraction at the Bijou Opera House.

—"Nanon" was given in Philadelphia last week by the Thalia Company.

—At the Casino concert, Sunday night, Mr. William T. Carleton, Miss Jessie Bartlett Davis, Miss Eily Coghlan and Leopold Godowski were the solo performers.

—Master Leopold Godowski will play at Chickering Hall next Sunday afternoon. On the program are Mendelssohn's G minor "Concerto" and the E flat "Polonaise" of Chopin.

—The composer of "La Fille de Madame Angot" is at work on a new opera, entitled "Plutus." A New York manager is now negotiating for the right of its production in this country.

—Mr. Carleton and his company are giving "The Mascot" at the Fourteenth Street Theatre throughout this week. On Friday evening the representation will be for the benefit of Mr. Carleton. We wish him a full house.

—Mme. Madeline Schiller will give three recitals of pianoforte music at Steinway Hall on the afternoons of March 14 and 28 and April 11. She will have the assistance of the New York Philharmonic Club in all the performances.

—The annual concert for the benefit of the German Emigrant Home will take place at Steinway Hall to-morrow evening. It will enlist the exertions of Mme. Christine Dossert, Miss Louise Hoeh, and Messrs. J. F. Rhodes, L. Blumenberg, and Max Treumann.

—The last week of "Apajune" is announced at the Casino. Next Monday and thereafter for a space not determined, "Patience" will be performed, the principal parts falling to Mary Beebe, Laura Joyce Bell, Irene Perry, Rose Leighton, Ethel Clare, J. H. Ryley, Digby Bell, C. W. Dungan, J. A. Furey, George Roseman and George Appleby.

—The fourth concert of the Standard Quartette Club took place at Steck Hall last evening, when the club had the assistance of Mr. Albert Prox (pianoforte) and Mr. Julius Risch (viola). The program was composed of Mendelssohn's quartet in D, op. 44, No. 1; Rubinstein's sonata for pianoforte and viola, op. 49 (Mr. Max Schwarz, viola), and Beethoven's quintet, op. 29.

—The first public rehearsal of the Philadelphia Festival Association will take place at the Academy of Music, Philadelphia, on Friday evening next. The second Mendelssohn Club concert takes place on Saturday evening, February 28, in that

city. On Saturday next the Third Symphony concert will be given in Philadelphia, by the Thomas orchestra, with the assistance of R. Joseffy.

—Miss Fanny Kellogg, Miss Emily Winant, Mr. D. M. Babcock and Mr. Wm. J. Winch are engaged for the "Messiah" to be given at Providence, February 23.

—Miss Medora Henson and Mr. Max Heinrich will give three more classical song recitals in the Metropolitan Opera House Concert Hall. The programs will be composed of selections from works by Schubert, Schumann, Franz, Beethoven, Jensen, Rubinstein, Lassen and others. The recitals will take place on Saturday evenings, February 28, March 28 and April 18.

—An English version of Millöcker's "Gasparone" will be brought forth at the Standard Theatre on Saturday evening next. "Gasparone" has been sung for many successive months in Germany. Mr. Duff has strengthened the company of the Standard for the occasion by adding to its ranks Messrs. Richard Mansfield and H. S. Hilliard, and the stage attire provided for "A Trip to Africa" is so sumptuous that the manager's promise that "Gasparone" will be quite as richly and appropriately equipped may be implicitly trusted.

—Miss Lillie P. Berg presents a good program for her concert at the Bristol, No. 504 Fifth avenue, on Monday evening next. There will be a duet from the third act of "La Juive," by Miss Berg and Miss Mary Ritter Shea, a daughter of Judge Shea. The brilliant trio from "Il Matrimonio Segreto" will also be sung. Frank Lincoln has promised a new musical sketch. Other artists who will contribute are Therese Liebe, violinist; William Russell Case, pianist; Miss Emma Wilkinson, contralto, and Fred Robinson, late of Wallack's. Several prominent ladies of society are interesting themselves in the affair.

—The fourth orchestral matinee of the Brooklyn Philharmonic Society took place last Wednesday afternoon, when the following pieces were performed:

Overture, "Hans Heiling".....Marschner  
Symphony in A minor, op. 56.....Mendelssohn  
Largo.....Händel  
Violin Obligato, by Mr. H. Brandt.  
Wedding March and Variations, op. 26.....Goldmark  
Ballet Music, "The Vine".....Rubinstein  
a. Scene d'amour. b. Bacchanale, No. 1. c. Bacchanale, No. 2. d. Danse des Vignes.

—The season of German opera performances under the direction of Mr. Walter Damrosch, by the company now appearing so successfully at the New York Metropolitan Opera House, is to open in Boston on Easter Monday, April 6, at the Boston Theatre. The great interest shown in these performances has led to the beginning of the sale of subscription tickets for the season of twelve nights, at the Boston theatre ticket office yesterday morning, the prices fixed being \$36, \$24 and \$18 for the season, according to location. Mr. Damrosch gives the following as the first week's repertoire: "Tannhäuser," "Prophet," "William Tell," "Huguenots," "Massaniello" (matinee), "Tannhäuser" and "Fidelio."

—The fourth concert for young people will take place Saturday afternoon, February 28, the program being as follows:

March from Suite, op. 113.....Lachner  
Fairy overture, "Melusine".....Mendelssohn  
Orpheus at Euridice.....Gluck  
a. Dance of the Furies.  
b. Dance of the Blessed in Elysian Fields.  
Flute obligato by Mr. Otto Oesterle.  
c. Aria, "I have lost my Euridice."  
Miss Emily Winant.

Andante, { From First Symphony, op. 21.....Beethoven  
Finale, {  
Variations for trombone.....Beer  
Mr. F. Letsch.

La Jota Aragonesa.....Saint-Saëns  
Aria, "O Fatima".....Weber  
Miss Emily Winant.

Ballet Music and Wedding Procession from "Famors".....Anton Rubinstein

—The following invitation has been issued in New Orleans by F. Widdows, "Carrillonneur of the Chimes":

By authority of the managers of the World's Industrial and Cotton Exposition, the undersigned most cordially invites the members of church choirs, the old Philharmonic and other musical societies and visiting chorus singers, to co-operate with him in organizing a grand chorus for the purpose of giving the choral works of the great masters in the Music Hall of the Exposition in connection with the great organ, feeling assured that from the great and well-known reputation of New Orleans as a musical city it is only necessary to extend this invitation in order to bring the various societies together that the divine art of music, as represented by the grand and sublime choruses of the great masters, may also be represented and form a part of the World's Industrial and Cotton Centennial Exposition. Those who desire to participate and assist in making this not only an exhibition of the mechanical arts and sciences, but also an exhibition of the divine art of music, are respectfully requested to send their names to H. Pollatsch, Esq., care of Grunewald's music store, 127 Canal street. A meeting for organization and rehearsal will be called as soon as fifty names are received.

## Elizabeth Correspondence.

ELIZABETH, N. J., February 2.

THE second entertainment in an excellent series of chamber-music concerts was given here on Saturday evening, January 31, under the management of a well-known amateur, who is endeavoring to give music-loving residents an opportunity of hearing good artists without the fatigue of a trip to New York.

The program opened with Beethoven's "String Trio," in D major, rendered by Messrs. N. Franko, Mueller and Kopf, with taste and feeling. The pianist, Mr. Alexander Lambert, who has greatly improved during the past year, gave a "Tarantella," by Moszcowski, with a brilliancy and precision which contrasted well with the delicacy of the preceding Chopin nocturne. The

delightful, scholarly phrasing and expressiveness of Mr. Mueller in the "Fantasia," by Servais, were particularly pleasing to the critical part of the audience. Mr. Franko's solos were well chosen, and, like the other artists, he received a warm recall. The Rubinstein "Trio," in B flat, which closed the program, although it could scarcely be considered an ideal performance, being occasionally marred by want of sympathy in interpretation, and by the undue prominence of the piano part, was yet, in view of its technical difficulties, sufficiently well given to command the respect of the audience.

K. E. C.

## Music in San Francisco.

SAN FRANCISCO, February 9.

WE have had quite a variety of music lately. The music-loving people of San Francisco have been interested in Mr. E. Masten's mass, also his "Ave Maria." The second rendering brought forth a large concourse of people at the Spanish Church last Sunday. Mr. E. Masten and Ellen Coursen, assisted by the choir, rendered the "Credo" in a very impressive manner.

The exceptional interest felt for Mr. Mansfeldt, a pianist of peculiar talent, limited, but quite remarkable in his way, has been increased by his misfortune. Threatened with blindness, his physicians advised rest and travel. His sojourn in Europe brought him to the notice of Liszt, for whom he played. He now returns, not benefited in health, sad to say; therefore, his concert should have been a greater pecuniary success.

Miss Dyer, who assisted, is a charming singer, with a rich mezzo soprano voice. She is well known to the musical public. "Thine eyes so blue," by Lassen, was delightfully sung by her.

Chopin's F minor "Concerto" is to be played by Mrs. Welton, pupil of Liszt, at next week's Philharmonic. It is to be deplored that Ernest Hartman is not heard in concert. Such a really great player should not be hidden away in California. He is great in his conceptions, as well as his technique, which is extraordinary, being both brilliant and solid. His interpretation of Beethoven must place him among those few who stand at the head of the classical school. It would be worth while for some of the concert managers to propose his coming East for a concert tour.

R. F. C.

## Sherwood and Faeder in Champaign.

CHAMPAIGN, Ill., February 2.

LOVERS of the musical art in Bloomington and Champaign, Ill., were delighted last week with Wm. H. Sherwood, Boston's great pianist, and Mr. B. L. Faeder, the eminent violinist, of Philadelphia. This was the first appearance of these artists in both places, but appreciative and intelligent audiences greeted them. Mr. Faeder is a violinist of a good school and created a genuine sensation by his masterly interpretation of the Greig sonata, op. 8, F major, and Mendelssohn's E minor concerto.

Mr. Sherwood held his audiences almost breathless by his finished and delicate shadings, and as he gradually rose from the pianissimo passages to the bold and heroic sentiment of his work, the enthusiasm of the audience was unlimited. The following pieces were played at Bloomington and Champaign:

Sonata, op. 8, F major (violin and piano).....Eduard Greig  
Nocturne, op. 27, No. 2, D flat major,.....Frederic Chopin  
Scherzo, C sharp minor, op. 39,  
Ballad, A flat, op. 47,  
Polonaise, A flat, op. 53,  
Idylle, op. 5, No. 2, in A.....Wm. H. Sherwood  
Grand minuet in A flat.....Edgar H. Sherwood  
Yolk Dans, F sharp minor, op. 13, No. 6.....Louis Mass  
Scherzo, op. 44, B flat minor.....Dr. Wm. Mason  
Scherzo, F minor.....Chevalier Antoine De Konaki  
E minor concerto (violin and piano).....Mendelssohn  
Staccato etude, op. 23, No. 2.....Anton Rubinstein  
Spinning Song, from "Flying Dutchman".....Wagner-Liszt  
Fire Charn, from "Nibelungen".....Wagner-Basilius  
Rhapsodie Hongroise, No. 6.....Frans Liszt  
Valse de l'Opera, "Faust," du Gounod

## Fort Wayne Correspondence.

FORT WAYNE, Ind., February 6.

THE musical event of the season here was the grand concert given on January 29, under the management of the City Band. The concert was given to the largest audience that has gathered in the Masonic Temple since the opening on November 6. The band was assisted by Mr. Frederick Reineke's orchestra, Mr. Otto A. Schmidt, the eminent violinist, Miss Clara Kenower, and the Haydn Male Quartet. The concert was given principally for affording the public an opportunity of hearing Mr. F. N. Innes, the famous slide-trombone soloist. Mr. Innes played two numbers, both his own compositions, and was recalled after both. Mr. Schmidt gave a fine rendering of De Beriot's "Fifth Concerto," for violin, and a "Fantaisie," by Mayseder. In response to an encore, he played the "Last Rose of Summer," without accompaniment. Mr. Schmidt fairly divided the honors of the evening with Mr. Innes. The surprise of the evening was the tuba solo by Mr. Samuel H. Burdett, who played an "Aria with variations," by Bell. Mr. Burdett is the tuba player of the band, and few were aware of his ability as a soloist. He won for himself high praise from the audience, as well as from Mr. Innes, who thought him one of the best tuba soloists in this country.

The local opera company, under the direction of Mr. Schmidt, will give the "Pirates" on February 13.

W. F. H.

...The 200th performance of "Carmen" will shortly be given at the Opera Comique, Paris, with Galli-Marie, the original Carmen, in the cast.

## Opera in German.

THE sudden and deplorable death of Dr. Leopold Damrosch has necessarily caused the greatest consternation, as well as sorrow, at the Metropolitan Opera House, where this was to have been the last week of German opera in this city before the departure of the company to Chicago on Saturday night; but, as the season has been one of unprecedented success and the desire of hearing the German opera troupe seems to reign unabatedly, three more extra performances have been decided upon for next Thursday and Friday nights and for the Saturday matinee, when Wagner's "Tannhäuser" and "Die Walküre" and Halévy's "La Juive" will be repeated respectively with the same cast as heretofore.

As far as the repertoire and performances of last week are concerned, they contained nothing new, but mention must be made of the fact that through Dr. Damrosch's illness, contracted through overwork, and which on Sunday culminated in his death, Mr. Walter Damrosch, his talented young son, was the conductor of the operas "Tannhäuser" last Wednesday evening, "Die Walküre" on Friday evening, and "The Prophet" at the Saturday matinee. That young Mr. Damrosch, who seems to have inherited his father's talent, could have been able to take the conductor's seat almost without preparation, and that he should have been able to lead such difficult works as those just mentioned without the occurrence of any perceptible breaks or inaccuracies, all this speaks very highly for his abilities and for his prospects in the future.

Although we are not of those who believe in dynastic succession, we cannot understand how the papers could so peremptorily deprecate Mr. Walter Damrosch's efforts, as they have done, instead of giving credit where credit was due. For, no matter how thoroughly he may have studied the score of "Die Walküre," and how incessantly he may have been present at all rehearsals and performances of this work, it is decidedly no small task to sit down and successfully (if we except an interval of uncertainty and disorder in the difficult beginning of the third act) carry on the entire performance of this work. The artists, too, and the orchestra deserve great praise for their successful efforts in rendering, under a new conductor, and one to whom they were not accustomed, works of such magnitude and difficulty. A detailed criticism of the three performances seems to us unnecessary, and, indeed, superfluous, as the presentations of these works have before been exhaustively and repeatedly noticed in these columns, and as the performances, small details excepted, closely resembled their predecessors.

## Carri Brothers' Concert.

STEINWAY HALL contained a fair-sized audience last Friday night on the occasion of the first of a series of four concerts announced by Mr. Ferdinand Carri, violinist, and his brother, Mr. Hermann Carri, pianist, each of whom, for some inexplicable reason, calls himself "Herr." The brothers played Spohr's Sonata for piano and violin, op. 113, and Mr. Ferdinand Carri played Paganini's "Di Tanti Palpit" and Ernst's "Airs Hongrois," while Mr. Hermann Carri performed Chopin's "Polonaise" in A flat and Brahms's "Hungarian Dances," Nos. 6 and 7. The brothers also played Raff's fourth piano and violin Sonata, op. 129.

Mr. Jacob Graff sang German Lieder very acceptably, and a very handsome young lady, Miss Emma Lucia Meyer, had the temerity to attempt Beethoven's Recitative and Aria from "Fidelio" ("Abscheulicher") and songs by Grieg and Taubert, whereas she should at the time have been occupied in studying scales and some essential rudiments of voice culture.

Mr. Ferdinand Carri is a conscientious and painstaking student, but one important element is lacking in his make-up, and that is musical intelligence. Although gifted with technical skill which would be of great service to some violinists, he plays every phrase and movement with mechanical method which precludes further interest in his performance. Why with good tone and developed technique Mr. Carri cannot add poetic interpretation to his violin playing is stated above.

In comparison with some of the remarkable piano playing that has been heard in this city during the past few seasons, Mr. Hermann Carri's work on that instrument can only provoke a contrast not very flattering to him. The second concert is announced for February 24.

## Philharmonic Club Concert.

THE Philharmonic Club, assisted by Miss Agnes B. Huntington, contralto, and Mr. Alexander Lambert, pianist, gave their third chamber-music soirée at Chickering Hall on last Tuesday evening. The program was an interesting one, and its satisfactory performance was listened to by a good-sized and musically-inclined audience. The concert opened with S. Jadasohn's pianoforte quintet, op. 70, which was described on the program as "new, first time." This statement, however, is an erroneous one, as we heard this same quintet performed at Steck Hall last year by the Standard Quartette Club, with Mr. Van Inten as pianist. That performance was also decidedly preferable to the one given last Tuesday evening, chiefly owing to Mr. Lambert's arduous efforts to drown the string quartet. He succeeded admirably in doing this.

His touch is very hard and he plays *forte* almost incessantly. If he does not, however, play *forte* he suddenly sinks to *pianissimo*, and a finely-graded shading is to him an unknown art. Technically, his rendering of the piano part in this quintet was very satisfactory, as Mr. Lambert has good fingers and evidently

practises diligently; but in point of conception it was the work of an advanced pupil, not of an artist of the pretensions of Mr. Lambert. Not even the brilliant and most agreeable scherzo, which last year earned the honor of a *da capo*, received under his fingers an adequate rendering. The Philharmonic Club also, probably on account of the pianist, did not do its best playing in this quintet, but was much more satisfactory in the rendering of Beethoven's string quartet in B flat, op. 18, No. 6, although this too might have been played with more tone and spirit and with better ensemble.

Mr. Lambert played with Mr. Eugen Weiner, the flutist of the Philharmonic Club, some very pretty variations in E major, op. 160, by Schubert. Although flute solos are gradually vanishing from our concert programs, an occasional nice and skillful performance like the one of Mr. Weiner is always acceptable, and was greatly appreciated by the audience.

Miss Huntington showed considerable vocal skill and an agreeable voice in the lower register in her rendering of Rossini's aria "Ah quel giorno" from "Semiramide," and also in the two beautiful songs "Murmeldes Lüftchen" by Jensen, and "Sonnenchein" by Schumann. In the upper register her voice is not quite as agreeable, sounds rather veiled and lacks resonance altogether. Miss Huntington greatly pleased the audience, perhaps on account of her prepossessing stage-appearance, and was twice encoored, the last time singing Schubert's "Ungeduld" in a galop tempo, which left our idea of the fitness of things musical far behind. Mr. Max Liebling accompanied unusually well.

## Philharmonic Society Concert.

THE fourth subscription concert of the Philharmonic Society occurred at the Academy of Music on last Saturday evening, and considering the very unpropitious state of the weather, so proverbial on Philharmonic evenings, the audience must be called an unusually numerous one. Not less well attended was the public rehearsal on the previous afternoon. The program was a very pleasing, but not a very remarkable one, and contained absolutely nothing new. It opened with Beethoven's "Egmont" overture, an old stand-by which has done great and efficient service innumerable times when there was no other overture at hand to put in its place. It is a standard classic and always, like a good, old friend, is sure of hearty recognition when well and musically played, as was the case under Mr. Theodore Thomas's manly guidance on last Saturday night.

Mr. Richard Hoffman, honorary member of the Philharmonic Society, and one of the best-known and most fashionable teachers of the pianoforte in this city, was the soloist in this concert. He displayed great technical skill, a clean and crisp touch and a musicianly conception which bordered on veneration for the composer, in the delivery of Mozart's melodious and charming concerto in D minor.

Mr. Hoffman was aided in attaining such fine effects by the beautiful grand piano of the manufacture of Chickering & Sons on which he played. The clear and bell-like tones of the treble of this instrument, as well as the power and resonance of the bass notes, the apparently easy response of the action to the player's quick demands, and the evenness of the entire scale, were matters of favorable comment among the connoisseurs present.

Mr. Hoffman was warmly applauded at the close of the concerto, as well as after each separate movement, and on Saturday night, after a triple recall, added, as an encore, Rubinstein's little nocturne in G major, which was finely played.

The string orchestra of the Philharmonic distinguished itself through the beautiful and vigorous rendering of Hugo Reinhold's prelude in D, minuet in F and fugue in D minor, op. 10, a suite which Mr. Thomas rightly seems to fancy very much. The first two movements are very graceful and amiable in invention and the fugue, though rather labored, is quite effective.

The chief interest of the program centered in its last number, Joachim Raff's inspired and most inspiring "Lenore" symphony. This is, next to the "Im Walde" symphony, Raff's greatest and most important work and one that may rightly be regarded as a masterpiece of descriptive, or so-called "program music." It would be superfluous at this late day to go into details regarding the beauties of invention and *finesse* of workmanship of this work, which has often been spoken of at length in the columns of this journal. Its performance on last Saturday was technically almost faultless, and in point of conception we have only to take exception to Mr. Thomas's too accelerated tempo of the popular march movement. Even if we had not heard this work performed under Joachim Raff's own conducting, our musical instinct would tell us that a military march ought not to be taken in the tempo of a galop.

## Master Banner's Concert.

MASTER MICHAEL BANNER, the young violin virtuoso, who received the first prize at the Paris Conservatory last year, gave his initial concert at Steinway Hall on last Monday evening. The youthful artist showed great ability in his various selections, which were all of a high order. His interpretations of the Paganini "Caprice" and the "Erlking," by Schubert-Ernst, which are for solo without accompaniment, were remarkable in point of technique. Master Banner possesses a large and agreeable tone; his phrasing, however, is not yet thoroughly developed, a fault which lies only in his youthfulness.

With the exception of Miss Margulies, the assisting persons require no special attention.

## Dr. Damrosch's Funeral.

THE funeral services of Dr. Leopold Damrosch will be held at the Metropolitan Opera House at four P. M. to-day. There will be no religious service there. The body will be met by the directors of the Opera House, and the directors of the Symphony and Oratorio societies at the Opera House, at 3:45, and carried into the auditorium. The following is the program of exercises:

1. The Siegfried march from the "Götterdämmerung," by the Symphony Society orchestra.
2. Chorus by the Oratorio Society, "Happy and Blest" (St. Paul).
3. Address.
4. Chorus by the male chorus of the Metropolitan Opera House. "Rasch tritt der Tod den Menschen an" (A. Weber).
5. Address.
6. Chorus, "Close to thy Grave" (Bach's St. Matthew Passion Music).
7. Committal, by the Rev. W. H. Cooke.
8. Choral. "To Thee, O Lord." (St. Paul.)

Admission to the Opera House will be by invitation ticket only. The further arrangements will be in the hands of E. F. Hyde and E. E. Diehl.

As to the future conduct of Dr. Damrosch's various enterprises little can yet be definitely said. All the concerts of the Symphony and Oratorio societies are postponed until further notice, and no action will be taken by the directors until the end of the week at the earliest. At the Metropolitan Opera House for the remainder of the season Herr Lund, the present chorus-master, will conduct the opera. When the company goes upon the road Walter Damrosch will take his father's place, in accordance with the latter's last wishes and with the hearty accord of the orchestra and company. The contract with Dr. Damrosch was only signed last Friday, and no contracts have therefore been signed with any of the artists.

## A Millionaire Manager

MR. DAVID WALLACE, the husband of the favorite singer, Zelda Seguin, and business manager of the Ford Opera Company, arrived in town yesterday, and took charge of the parlor floor of the Galt House, which he has leased during the engagement of his company at Macauley's Theatre in this city. Mr. Wallace has also leased the Louisville Hotel for the same length of time, and turned it over to Mr. Peakes, the baritone of the company, who severely sprained his ankle in Nashville last week while trying to hold on to a high note in the "Bohemian Girl." During Mr. Peakes' stay at the hotel it will be known as the "Ford-Wallace Baritone Hospital."

To Austin Morris, the advance agent of the company, Mr. Wallace has turned over the entire city, with the privilege of annexing the earth, if Mr. Morris should feel inclined to do so.

Last night he tried to buy Macauley's Theatre for a birthday present for Miss Ray Samuels, the pretty soprano, but, owing to a difference of two million dollars in the terms offered and the price demanded, he was unable to affect a purchase. He bought the New Grand Theatre, the Masonic Temple and the Opera House, however, and will have them burned down to-day. He expects to build a walking-track on the ground and hire a professional trainer to teach the members of his company to travel without the assistance of a railroad.

Mr. Wallace is a generous fellow and a philosopher, who never does anything by halves.

"We make plenty of money," he said, with a modest shrug last night, "and we put it where we think it will do the most good. In Nashville alone, last week, we played to seven million dollars and a few odd cents, which Manager Miller assured me was the best engagement of the season. We have turned people away nightly for sixteen years, and in small towns have often been compelled to play under a vast tent, which we carry expressly for that purpose. One man has been following the company for six years and has never yet been able to get a seat."

"I hope he's been able to see the show standing," interrupted Manager Macauley, sympathetically, at this moment.

"Oh, yes; he saw it once in the tent at Austin (Morris) in 1882, but that only added to his desire to get a good seat in the parquet, and he is still on our track. If we can secure the Exposition Building for our New Orleans engagement, I think we can accommodate him; but confound the show, let's go and get a drink. I always hate to talk about my own company."

With this Mr. Wallace threw a small diamond to a hog that was walking up street, and went across the way and bought the Crockford, which he afterward gave back to the owners.

He has his eye on the Pendennis Club, the *Courier Journal* Building, the City Hall and a few other structures in town which he may have use for in his business, and will probably purchase this morning.—*Louisville (Ky.) Commercial*.

Donizetti, when asked his opinion of "William Tell," said: "Rossini wrote the first and third acts, but God wrote the second."

The effect of music on the senses was oddly and wonderfully verified during the mourning for the Duke of Cumberland, uncle of George III. A tailor had a great number of black suits, which were to be finished in a very short space of time. Among his workmen there was a fellow who was always singing "Rule Britannia," and the rest of the journeymen joined in the chorus. The tailor made his observations, and found that the slow time of the tune retarded the work; in consequence, he engaged a blind fiddler, and placing him near the workshop, made him play constantly the lively tune of "Nancy Dawson." The design had the desired effect; the tailors' elbows moved obedient to the melody, and the clothes were sent home within the prescribed period.

# THE MUSIC TRADE.

## BEATTY.

### IN BUSINESS IN NEW YORK.

THE MUSICAL COURIER has stated several times since New Year's that Daniel F. Beatty would, in all probability, go into the organ and piano business at an early day, with the assistance of friends.

Mr. Beatty has succeeded in making arrangements with several piano and organ manufacturers who will enable him to sell instruments.

The names of the firms are for the present withheld, and they cannot be seriously blamed for seeking almost any outlet for the sale of instruments, as business in low-grade goods has been exceedingly dull, and continues so.

We hereby reproduce Mr. Beatty's advertisement which has been mailed in unusually large numbers in all directions. Newspaper advertising is being arranged for, and with his usual energy, now stimulated with the hope of future restoration, Beatty will soon be enabled to attract attention again.

Beatty's headquarters are at Nos. 243, 245 and 247 Pearl street, New York city, from which place his first pronunciamento reads:

**BEATTY \$850 FOR \$375**  
A GREAT BARGAIN, \$375.00 will buy New Magnificent 7 1/3 octave, all Ebonized or Rosewood, Upright or Square Pianofortes.

warranted; same style and make precisely (only under other names) have been retailed by Piano dealers for from \$675.00 to \$850.00. This is a positive fact, as thousands of our customers testify.

**OUR PRICE** is only \$375.00, our terms are only \$25.00 cash with your order (or \$25.00 may be deposited with some New York Bank Officer, subject to our order, only upon presenting Bill of Lading to said Banker).

**THE BALANCE** \$50.00 may be paid in \$5.00 monthly payments with interest, or \$370.00 all cash with your order.

**ELABORATE PIANO COVER AND STOOL** every Pianoforte is fully warranted for **SIX** years. Perfect satisfaction absolutely guaranteed on every Pianoforte, or money refunded with interest and all freight charges paid by us both ways if the instrument is not entirely satisfactory after three years constant use. **NOTHING CAN BE FAIRER.**

**WIDE-AWAKE AGENTS** Wanted everywhere to buy on above price and terms to sell again at \$675 to \$850 same as other firms agents have been doing during the past few years. Our or your own Name and Residence on each and every Pianoforte as you direct, your name on you then become as it were the real manufacturer, and we act as your agent or Superintendent. If you decide to use your Name, Trade-Mark, &c., your territory will be the entire Globe, our Name your immediate Neighborhood.

**ORDER TO-DAY** as nothing can be saved by correspondence as we cannot positively deviate from above prices and terms. If you cannot buy now, kindly hand this Great Bargain to some Friend of yours who you think will buy. Be sure to write us at once your reasons why you are unable to buy now; let us hear from you anyway. Address or Call upon

DANIEL F. BEATTY, 243, 245 & 247 PEARL ST., NEW YORK.

P. O. Lock Box 441. New York, March 4, 1885.

Very Truly Yours, *Daniel F. Beatty.*

N. B.—27-Stop Organs Only \$45.00.

His \$375 offer of a piano, part on the installment plan, cannot be of much moment at present, but the offer of a 27 stop organ for \$45 is the preliminary announcement that low prices for organs will comprise his chief attraction.

Whatever may have been Mr. Beatty's characteristics during his halcyon days in Washington, N. J., his utterances since his fall indicate that he has learned a lesson. We consider him to-day a more dangerous factor in the music trade than he has been in the past, should the new venture endure for only such a period of time as to allow his friends and "backers" to learn what the prospects are or may be.

There are men associated with Beatty who are willing to wait any reasonable time and contribute any reasonable amount of money to recapitalize the advertising value of his name, which, for his purposes, was at one time of great value, and may be so again for him and others, at least for a sufficient length of time to damage legitimate trade.

—F. G. Smith has leased a large building corner of Fourth and South Eighth streets, Brooklyn, E. D., for retail warerooms. The Eastern District needs a first-class piano wareroom. Mr. Smith was recently elected a director of the Fulton Bank, and his son a director of the Sprague Bank. When Mr. Smith retires, which he may decide upon at most any day, his son will succeed him in the piano business.

### Insurance Talk.

IT will interest the trade to publish the following remarks and interviews, taken from the New York Tribune of February 9 and 16.

The first one is as follows:

#### INCREASING PIANO INSURANCE.

VIEW OF MANUFACTURERS ON THE ACTION OF THE TARIFF ASSOCIATION.

Ten days ago the New York Tariff Association decided that, after March 1, the companies represented in it should not write or renew policies on wood-working risks without the incorporation of the following clause in the policies:

It is a part of the consideration of this policy, and the basis on which the rate of premium is fixed, that the insured shall maintain insurance concurrent in favor with this policy, on the property hereby insured, to the extent of at least 70 per cent. of the actual cash value thereof, and that failing so to do, the assured shall be a co-insurer to the extent of an amount sufficient to make the aggregate insurance equal to 70 per cent. of the actual cash value of the property insured, and, in that capacity, shall bear his proportion of any loss that may occur.

This action was taken on account of the small amount carried on these risks, though the rates were made on the assumption that they carried a fair amount of insurance. About a year ago the rates were increased. The companies gained nothing, as the policy-holders reduced their insurance. This action of the Tariff Association was brought to the attention of some of the largest piano manufacturers of the city. They expressed themselves to this effect:

William Steinway—This is an entirely new move. It requires time to digest it. I will not say that there is not reason for the action of the Tariff Association. Under existing conditions I am not surprised if they do not make money. They have certainly not lost money by us, but ours is an exceptional case, and could not stand as a criterion. We have been in business for thirty years, and have never had a fire. For twenty-five years we have paid about \$25,000 annually for insurance. I do not think we are insured for more than 50 per cent. of the actual value of our property, but considering the amount of money we have paid out, it would smack of injustice to compel us to increase our insurance to within 70 per cent. of the value of our property. Our risk is considered first-class. We have spent many thousands in making it so. We employ nine watchmen, each of whom wears a tell-tale clock, and pay each of them \$14 a week. Every possible care is taken to provide against fire, and I do not see how it could attack us from within, and there is little chance for it from without. Still, against a possible chance we provide by insuring to the extent I have mentioned.

Charles F. Chickering—The new departure cannot be intended for us. We always try to be insured for more than 70 per cent. of the actual value of the property. We could not insure the actual value of the business. The actual value of our property would fall much below the value of the business. We were cleaned out by fire once, and since then have endeavored to keep as fully insured as possible. Our factory is at Boston. It is called fireproof. Its contents are inflammable, of course. Though every precaution is taken against fire, I know that fire is possible. We comply with all regulations of insurance companies; have a fire brigade and all other modern contrivances for fighting the enemy. The factory is swept clean every night. Yet I know that if a fire ever started, the whole thing would go, and it might as well go, for piano stock, if damaged, is of no use to us. We carry \$600,000 insurance. It is distributed in all parts of the world. Still I don't see how these people are going to succeed, or why they should.

James W. Currier, manager of Mason & Hamlin's Organ and Piano Company—I was surprised when I read in the Tribune of the action of the association. This company, however, is not directly interested. The factory is at Cambridgeport, Mass., and is as thoroughly fireproof as money can make it. The company carries a comparatively small amount of insurance, and the risk is held by the Mechanics' Fire Insurance Company, of Boston, at low rates. But what do insurance companies want? The jug and the handle, too, apparently. Why do people insure? Not to protect insurance companies, but themselves. There are too many princes in the insurance business. Let the companies cut down their expenses, and they will be able to make a profit out of their business without the aid of arbitrary rules, which I do not see how they can enforce.

Knabe & Co.—We cannot see just now how this will affect us. Our factory is at Baltimore, and is considered a first-class risk. But the clause spoken of has a queer look. It doesn't seem exactly straight on its face to me. It reminds me of the Bible story of the unjust steward.

Albert Weber—The action of the Tariff Association appears to me extraordinary. I cannot say what action it will lead to on our part. The companies are extremely strict, as it is. Not long ago they furnished us with instructions which we complied with to the letter. We were to get lower rates. We haven't got them yet,

though I suppose we will get them. All insurance companies cannot be in this movement.

Bradbury & Co.—We do not see how the Tariff Association is going to make its action good. It may resolve to adopt a certain course if it please, but it doesn't follow that it will be able to make its policy-holders ratify its action.

This is from the Tribune of February 16:

#### REPLYING TO PIANO MAKERS.

THE VIEWS OF AN INSURANCE MAN—DEFENDING THE MOVEMENT TO SECURE FULLER INSURANCE ON WOOD-WORKING RISKS.

The views of piano manufacturers, printed in the Tribune last week, on the recent action of the Tariff Association, which requires wood-working risks to be insured for at least 70 per cent. of their actual value, have put insurance brokers on their mettle. They are ready to strike back with both hands and are determined to make the woodworkers come to terms. E. R. Kennedy, a broker who speaks for a large constituency, said yesterday:

"One of the piano manufacturers says that the rule won't affect him, as his risk is in Baltimore and is considered first-class. Perhaps it is, but I know that a special agent from this city examined it and immediately ordered canceled a policy written by the Baltimore agent of a New York company. Mr. Chickering virtually confesses that his risk has been a costly investment for insurance companies, but still doesn't see how these people are going to succeed or why they should. Perhaps Mr. Currier, of Mason & Hamlin, who says that he is not interested, will explain why piano factories and similar risks have cost more for losses, for many years, than they have paid in premiums. The Steinway risks are certainly first-class. Much was done by the firm to make them so before the Tariff Association was organized, and much has been done under the advice of the insurance inspectors. Their risks rate at half of what some others must pay. They have been so ready to adopt sensible suggestions for the improvement of their risks that I am sorry the head of that great house looks on the action of the underwriters as smacking of injustice.

"What is the effect of this new rule? Simply to compel woodworkers to do what dry-goods merchants and nearly all traders do—carry a fair amount of insurance. A policy of \$5,000 is written on a risk. Fire occurs and is extinguished after exactly half the property is destroyed or damaged. It is found that the property is insured but for one-half its value. Consequently the insurance company pays a total loss. If the property has been fully insured the company would have paid but \$2,500. This has been the experience with woodworkers. Companies put up rates, but they do not, on the general result, get any more money out of the woodworker, because those people, in consequence of the advance, buy less insurance. Then the managers come together and say, if we are to have total losses every time we have fires, we can't afford to insure these risks at all; unless these risks will insure for fair amounts we will not issue our policies on them. Undoubtedly this will cost the woodworkers more for premiums, and it ought to. For some years the companies have been putting the screws on to the dry-goods district, (the values there being so great they can charge about what they please), and fooling the proceeds away on classes of risks that were proving steadily unprofitable.

"It became one of the standing jokes, when a lot of underwriters met after a heavy loss in the South or West, that they must recoup by taking another twist on the dry-goods district, and it is no more than fair now that the companies give the dry goods risks a rest and turn their attention to other classes of hazards. If, with the new condition requiring 70 per cent. of insurance to value, the business of the woodworkers becomes excessively profitable (of which there is no fear), the manufacturers may confidently rely on competition to reduce rates. But if this last resort doesn't convert those risks from a losing class into a paying class, many more companies will do what scores have already been compelled to do—decline such risks altogether.

"You cite Mr. Weber," continued Mr. Kennedy, "among your interviews, as complaining that the underwriters furnished him with instructions for the improvement of his risk, promising him lower rates; and although the instructions have been complied with to the letter, the lower rates have not yet been made. I regret that Mr. Weber doesn't keep better informed about his risks. For, in the first place, Mr. Weber's people have not complied with the suggestions made; and secondly, reduced rates were long ago promulgated on his factories in consideration of partial improvement. For years the underwriters have paid out more for losses on woodworking risks than they have received in premiums. At last, after conference, and in concert, they fixed what seemed fair rates. They offered a reduction of 20 per cent. of any rate made—and on a rate of 5 per cent. that is a very large allowance—where the assured would carry full insurance. Not a single woodworker took advantage of the offer. On the contrary, many, especially cabinet-makers, who were more aimed at than piano-makers, carried even less insurance than before. So, the underwriters now say, 'Gentlemen, there is no law to compel us to give you policies, and unless you insert this clause agreeing to carry 70 per cent. of your value insured, we will not issue our policies.' That is only doing as the piano-makers do. If you want a good piano you give the maker his terms—or you don't get the instrument."

Mr. Currier, of the Mason & Hamlin Company, is somewhat misrepresented by the Tribune interviewer. What he said was that the cost of insurance is too great to insurance companies. Commissions, salaries, buildings, palatial offices and artificial expenses of all kinds were too heavy. He also said that there would be less danger if proper precaution were taken, not only in the manner of guarding against accidents, but also in the construction of buildings. Of course, at times, the best precautions cannot prevent a conflagration.

**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**AUGUSTUS BAUS & CO.,**

HIGHEST STANDARD OF EXCELLENCE. LOWEST POSSIBLE PRICES.

Correspondence solicited. Agents wanted everywhere.

WAREHOUSES: No. 26 WEST TWENTY-THIRD STREET, NEW YORK.

MANUFACTURERS OF

**PIANOFORTES.**



Known everywhere, and sold by the trade as in all respects first-class instruments.

**IVERS & POND  
PIANOS**

UNEXCELLED IN  
BEAUTY OF TONE, ELEGANCE OF FINISH  
—AND—  
Thoroughness of Construction.

Sold by responsible dealers throughout the United States. Active Agents wanted for unoccupied territory. Strict protection guaranteed.

Warerooms: 597 WASHINGTON ST., BOSTON.

**DECKER  
BROTHERS'**

MATCHLESS

**PIANOS**

33 Union Square, N. Y.

**L. C. HARRISON,**

SUCCESSOR TO WM. M. WILSON.

Formerly HENRY ERBEN & CO.,

— MANUFACTURER OF —

Church, Chapel and Parlor

**PIPE ORGANS,**

260 & 262 West 28th Street,

Near Eighth Avenue, NEW YORK.

New York Conservatory of Music,

NEW YORK OFFICES ONLY AT

5 E. 14th ST., 3d Door East of 5th AVE.

CHARTERED IN 1865.

**THE NATIONAL MUSIC SCHOOL**

—AND—

School of Elocution, Modern Languages,  
Drawing and Painting.

OPEN DAILY from 9 A. M. to 9 P. M., during the entire year.

QUARTER BEGINS from date of entrance.

**THE WILCOX & WHITE ORGANS**

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

**HALLET & DAVIS CO.'S PIANOS.**

GRAND, SQUARE and UPRIGHT.

Indorsed by Liszt, Gottschalk, Wehli, Bendel, Strauss, Saro  
Abt, Paulus, Titiens, Heilbron and Germany's  
Greatest Masters.

WAREHOUSES: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.  
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

**FISCHER J. & C. FISCHER PIANOS.**

ESTD 1840.

**PIANOS**

RENOWNED FOR  
TONE & DURABILITY

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE

## New Orleans Exposition.

LETTER VI.

NEW ORLEANS, February 12.

THE rush of visitors to the Exposition has now commenced in earnest and every in-coming train brings a full load of human freight. Some idea of the crowd coming here may be formed from the fact that there were thirty-seven Pullman sleepers, which left Chicago Monday night, snowed up somewhere on the road and not expected to arrive here before to-morrow morning. The almost unprecedented storm which has been raging in the North for the past week has extended over nearly the whole South and snow has fallen in localities where it has not been seen before for fifteen years; no snow has, however, fallen here, although the past three days have been almost cold enough for it. In place of snow we have had rain, and visitors who expected to see the "sunny South" have been much disappointed. In spite of the bad weather the crowd continues to increase in numbers and the "bob-tail" cars, which furnish the only means of communication (except the river steamers) over the five miles intervening between the city and the Exposition, are crowded almost to suffocation. The combined attractions of the Exposition and Mardi Gras, which commences next Monday, will, it is expected, be the means of bringing every Southerner who is not "dead broke" to New Orleans.

Exposition music is in a bad way on account of the bad financial condition of the management. First we had a fine band from Cincinnati, which left more than a month since because they could not get their money, and now the fine band of the Eighth Mexican Cavalry, of which I have previously written, has ceased its performances for the same reason, and the only music which visitors to the Exposition now have is that of the great organ of Pilcher Brothers, which Prof. W. H. Pilcher gives recitations on every afternoon. It seems strange to outsiders that the management should not, now that their daily receipts for gate money are at least double their expenses, devote the small sum needed to this purpose and permit us once more to enjoy the performance of this fine band.

This neglect to furnish music is by no means the only complaint against the Exposition administration; one of the prominent musical exhibitors has informed me that the management has refused to issue an admission ticket to his assistant, although it is manifestly impossible that he should be continually in attendance himself. This is not the only case of the kind by any means, and the management has brought upon itself much ill-feeling on account of its arbitrary and unreasonable conduct in this matter.

Some additional exhibits of musical instruments have been uncovered during the week, and it is not likely that any fresh ones will be added hereafter. The most noticeable is that of three beautiful uprights in ebonized wood cases from the factory of J. Oor, of Brussels, which form a portion of the Belgian exhibit, and are really very fine instruments. The grand piano in the Russian exhibit has also been opened, and proves to be made by Usal, of Moscow. This grand will compare favorably with English or American grands, is very powerful and sweet in tone,

and has a beautiful exterior. There has also been added to the Grunewald exhibit a case of very beautiful zithers, manufactured by Mr. Franz Schwarzu, of Washington, Mo. Mr. Schwarzu also exhibits several medals which have been granted to him by various expositions for excellence in his manufactures.

In the Government Building the Shoninger Organ and Piano Company exhibit an organ as part of the Connecticut State exhibit, and it seems needless to add that an Estey organ constitutes a part of the Vermont exhibit, as no exhibit of the productions of Vermont could possibly be considered complete without one.

The Stieff piano exhibit here occupies a conspicuous position in the main building, near one of the principal entrances, and attracts much attention from visitors. It consists of two squares, one a square grand, three cabinet grands, in fancy woods, and one pedal upright—the whole in charge of Mr. D. G. Pfeiffer. The last named of these instruments, the pedal upright, is a new departure, and excites much curiosity; it consists of a pedal attachment, which may readily be removed or replaced, covering a range of about two octaves in the bass, and is intended for the use of organists and others who do not find it convenient at all times to practice upon a pipe organ, and by means of this innovation may have all the benefit of an upright piano, and at the same time be enabled to benefit by pedal practice. As this attachment does not at all interfere with the usual functions of an ordinary upright pianoforte, the manufacturers may reasonably expect a considerable demand for it, especially as it does not, to a very great extent, increase the cost of the piano. Mr. Stieff also displays with pardonable pride the award made at the Paris Exposition for his pianos.

There is a remarkable invention at the Exposition here, indirectly connected with the musical instrument manufacture, in the shape of a patent lumber dryer, especially intended for drying woods used in this industry. This apparatus, which is called the Noyes Lumber Dryer, and is exhibited by the proprietor, M. A. S. Nichols, Chicago, I shall take occasion to mention more particularly in a future letter, my present space forbidding a more detailed description.

REX.

## Philadelphia Trade.

PHILADELPHIA, February 16.

BUSINESS has been so dull in Philadelphia this winter that there is not much to report; but as better times seem to be coming, a report of a visit to our principal dealers and publishers will not be without interest to the trade.

William J. Fisher is doing very good business with the Decker Brothers pianos. Mr. Fisher, who counts many friends in the community, and whose musical talents are fully acknowledged, has, by his personal influence, established the reputation of the Deckers' pianos, which are considered here among the best in the market. The same house is also the agent for Haines Brothers' pianos and Mason & Hamlin's organs and pianos; these instruments are well appreciated here.

C. Blasius & Sons, the agents of the Steinway pianos, find a great demand for the uprights and also for the baby grands of that firm. They have suffered less than most of the firms by the dullness of the time.

A. G. Clemmer & Co. have now the Hallett & Davis, Ivers &

Pond, and the New England Company's pianos. This firm was formerly the agents for the Weber pianos, which, if we go a few years back, had a great reputation in Philadelphia, and were bought in preference to many others. Now they are offered for sale at any price, as you can see by the two following advertisements, published in the *Ledger* of the 13th inst.:

NEW PIANOS BY WEBER, BILLINGS AND OTHERS AT \$200 and up. Second-hand Pianos at \$65, \$100, \$150, \$200, \$250, at M. DE LONG'S, 1117 Chestnut street.

WEBER PIANOS BELOW COST.—NEW WEBER PIANOS BELOW COST. Having given up the agency of the Weber pianos, we wish to get rid of the new Weber Pianos on hand in order to make room for special bargains coming in. Call, make an offer for them. GEO. L. WALKER & SON, 835 N. Sixth street, near Parrish.

If these instruments have fallen in the estimation of the public, the fact is only due to carelessness and even foolishness of the New York management. Mr. De Long, of A. G. Clemmer & Co., told your reporter of all the efforts he had made to retain for the Weber pianos the trade which had been established here by the wise administration of old Albert Weber. Mr. De Long says that formerly, when ordering pianos, he would write and telegraph without receiving any answer. Then he would go to New York to see about his orders; the instruments were there in the warerooms ready to be shipped, but nobody thought of doing so. They would then promise Mr. De Long to attend to the business immediately, and still two or three weeks would elapse before he received the pianos; then some of them were good, but more were of the most inferior quality. Clemmer & Co., tired of such dealings, were contemplating to give up this agency, when, to their great astonishment, they read in a paper an advertisement of George Walker & Son, announcing that they were the sole agents of Weber for Pennsylvania, Delaware and Maryland. Clemmer & Co. then declined to have anything more to do with the Weber concern, and the agents in Wilmington and Baltimore stopped their dealings with the New York firm, which lost at once a very good and important trade. Of course, George Walker & Son were not in position to do much with this agency; Weber had to make a change, and concluded to establish here a branch of the New York house. A few days ago Mr. Oscar M. Newell, one of the oldest clerks of Weber, was sent here and has rented a loft, where he keeps a large number of these instruments. Will he succeed? It is very doubtful; although he seems to be a very able man, he will find it a very arduous task to rebuild a reputation which has been so much run down.

W. D. Dutton & Co. report that their business in the Hardman piano is very satisfactory. Notwithstanding the hard times, they are doing the largest business they have ever made at this season of the year. The excellence of the Hardman upright and grand pianos and the good management of Dutton & Co., have been the cause of their increasing success both in Philadelphia and New York.

Henry F. Miller, of Boston, is represented here by Mr. C. J. Heppie. The recitals given last year by Dr. Louis Maas, of Boston, have contributed a great deal to the success of the Miller pianos. This year Mr. Sherwood is going to give some matinees at Mr. Heppie's Music Hall, when he will use the Miller piano and display its many extraordinary good qualities.

Albrecht & Co. complain a great deal of hard times. Mr. Edmund Wolsieffer, a very sympathetic member of this firm, has been elected president of the Maennerchor, the first singing society founded in America.

The Philadelphia branch of Ditson & Co. and Lee & Walker are quite busy. W. H. Bonner & Co. have just published a series of compositions by Ch. McD. Burton for the guitar; also some songs by Fred. T. Baker and easy pieces for piano by George P. Kimball, Eastburn, Geibel and Krebs.

Trade with James Bellak is steady, as usual. T. V.

# THE HARDMAN



# P I A N O

Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

## —THE NEW— Hardman Uprights & Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz.:

They Possess **PHENOMENAL DURABILITY.**

They are of **FAULTLESS CONSTRUCTION.**

They are **SOLD AT MODEST PRICES.**

## HARDMAN, PECK & CO., Manufacturers.

FACTORIES, 11th & 12th Aves., 48th & 49th Sts., WAREROOMS, 146 Fifth Avenue, above 19th St.,  
NEW YORK. NEW YORK.

## Important Circular.

CHASE PIANO COMPANY, RICHMOND, IND.

*Editors of the Musical Courier:*

WHILE informing our customers and friends of the recent change made in the proprietorship of the business of this company, we think best to make some explanation, that you may not be deceived by any circulars published by discharged employees of this company. There have been no "severed connections" but those made under the instruction of our board of directors, by summary discharges, considered for the best good of the company. The wisdom of the directors in so discharging Mr. Chase and his sons, in April, 1884, has been fully demonstrated. There were retained in the employ of the company all the old and thoroughly experienced workmen, who under the different management are now producing superior instruments.

At a meeting of our stockholders, held in November, James M. Starr (who was one of our prominent stockholders) made a proposition for purchasing the entire property of the company, including buildings, fixtures, patterns, scales patents, and full stock of dry lumber, together with the business and good-will. The proposition was accepted, and we have sold to James M. Starr the entire business and property of the company, and we cheerfully recommend him to our friends, trusting he will receive the liberal patronage heretofore extended to us.

Respectfully, CHASE PIANO COMPANY.

JAMES M. STARR &amp; CO.

Referring to the card of the Chase Piano Company, we beg to announce that we have purchased the entire assets of this company, including the real estate, machinery, fixtures, tools, patterns, scales, patents, and their large stock of dry lumber (nearly half a million feet), &c., and will continue the manufacture of pianos at the old stand. We will manufacture all the styles formerly made by the Chase Piano Company, using the same patents and scales when desirable.

We have made several changes in the different scales, producing desirable results, and will, from time to time, spare no expense to make all improvement possible in the quality of work produced.

We hope, with our splendid facilities for manufacturing—our fine water-power—and dispensing with the cumbersome management of a joint-stock company, to be able to produce a higher standard of work without increased cost to the trade. We have made the upright piano our special study, and have just completed and offer to you our new cabinet grand upright "Starr," in rich rosewood or ebony finish, which is just ready for the trade. It is an entirely new scale, carefully and accurately drawn, in a

beautiful and richly-designed case. We offer this piano to the trade to meet the wishes of those who desire a perfect piano at a moderate price.

We offer to our patrons the same generous treatment heretofore extended by the Chase Piano Company, and solicit a continuation of your valued favors.

Please send for circulars, &amp;c.

Very respectfully,

JAMES M. STARR &amp; CO.,

JANUARY, 1885.

Richmond, Ind.

## Too Much Installment.

SINCE publishing the news of the failure of P. P. Kiel, of McKeesport, Pa., we find the following notice in the McKeesport Daily Paragon:

CLOSED BY THE SHERIFF.

The music store of P. P. Kiel, on Market street, was yesterday closed by the sheriff on a judgment obtained by Mrs. Catharine Kiel, the proprietor's mother. The notices say the store will be sold on Tuesday next, February 10. The professor's embarrassment is said to be due to his inability to collect for the many instruments sold by him the past year.

## Chicago Trade.

CHICAGO, February 13.

THERE have been a number of important changes in the trade lately, and as it may be of interest to your readers we will enumerate a few:

Messrs. Gregory and Post, for twenty years in the employ of Messrs. Lyon & Healy, have been admitted to a partnership on January 1, 1885. Both have grown up with the house and richly deserve the promotion. Mr. E. R. Lee, one of the managers of the Chicago branch of John Church & Co., has withdrawn, leaving Mr. E. V. Church sole manager. Mr. Lee will remain with the house, so report goes. The Chicago Music Company (Lewis, Newell & Gibbs), and Brainard's Sons will occupy stores on Wabash avenue, after May 1.

The affairs of the late Julius Bauer have been found in excellent shape, and the business will remain intact, so to speak, under the supervision of the widow, with the assistance of the old employees. The factory will be kept running.

C. H. Fest & Co. are making efforts to enlarge their business. There is a general rumor afloat that business is getting better every day and the trade papers issue encouraging notices. This sounds a little like "irony," as with a climate like Chicago at present, there is no show of business anywhere. For some weeks the thermometer has been from 1° to 20° below zero right along (and no let up as yet), the snow is piled up ten feet high, and ladies (who really frequent music houses) are few and far

between in our principal streets. There is still a good deal of "blow" in the business, which makes knowing ones smile.

The sheet-music houses are suffering also, owing to delays in the mail service. Messrs. Lyon & Healy tell me that "My Lover is a Sailor Lad" is having a fine sale. This is a new waltz song and much admired. Estey & Camp are renovating their warerooms and all is upside down, but when completed will be very fine. Cross & Ambuhl are satisfied with trade, so are Reed & Sons. One has to be, if one cannot do better. Mr. Geo. Schleiffarth is publishing a score of his comic opera, "Rosita," which has been successfully played by the Fay Templeton Opera Company by subscription. It is in press now and highly spoken of by competent judges. There is an agitation on foot to form a "Mutual Composers' Protective Association," or something of the sort, to prevent "Publishers" from getting too wealthy. I will write about this in my next.

L. S.

## What the Boston Ideals say about the Hardman Piano.

RICHMOND, Va.,

Messrs. Ramos &amp; Moses:

GENTLEMEN—I thank you in behalf of the entire company for the beautiful Hardman upright piano we used during our stay in Richmond. I have had the pleasure of playing the same make piano in other cities, and think it one of the best pianos before the public.

I can recommend it as being a first-class instrument in every respect.

Yours sincerely,

S. L. STUDLEY,

Musical Director, Boston Ideal Opera Company.

—The *Scientific American* gives the following directions for varnishing violins: Use coarsely powdered copal and glass, each, 4 ounces; alcohol, 1 pint; camphor,  $\frac{1}{4}$  ounce; heat the mixture with frequent stirring in a water bath, so that the bubbles may be counted as they rise, until solution is complete, and when cold decant the clear portion. Add a little dragon's blood to produce the reddish color.

—The Emerson Piano Company, of Boston, has just closed its accounts for the past eight months, and found the result most satisfactory. Mr. Orrin A. Kimball was in Chicago and Cincinnati during the past week, and Mr. Edward S. Payson, who is also on the road, has established several new and valuable agencies. The Emerson piano never enjoyed a higher reputation in the trade than it does at present, and it is sold by some of the very choice firms of the music trade of this country, all of whom declare it an instrument of excellent musical qualities and remarkable durability.

## AUGUSTUS BAUS &amp; CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

## Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,  
SOLID IN CONSTRUCTION,  
BRILLIANT IN TONE,  
MAGNIFICENT IN TOUCH,  
BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.



HANDSOME IN DESIGN,  
SOLID IN CONSTRUCTION,  
BRILLIANT IN TONE,  
MAGNIFICENT IN TOUCH,  
BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.

## PIANO-FORTES.

CATALOGUES AND PRICES MAILED ON APPLICATION.

Warerooms, 26 West 23d Street, 1 Factory, 528 West 43d Street,  
NEW YORK.

## THE PETITION.

## Chapter 315 Should be Amended.—The Amendment before the Senate.

THE names of the firms that have up to date signed THE MUSICAL COURIER petition to the Legislature of New York, praying to have the obnoxious Chapter 315 amended, in order to release the piano and organ trade from its embarrassing position, are printed below.

The list represents two-thirds of the capital of the piano and organ trade of this State.

The Amendment is before the Senate now, and every dealer and manufacturer interested in speedy action, which is essential, should address the Senator and member of the Assembly of his district at once on the subject.

The signatures thus far received are:

Simpson & Co. . . . . New York City.  
 Horace Waters & Co. . . . . New York City.  
 R. S. Summers . . . . . Bergen.  
 Behr Brothers & Co. . . . . New York City.  
 Sultz & Bauer . . . . . New York City.  
 C. H. Sijepard . . . . . Binghamton.  
 Sohmer & Co. . . . . New York City.  
 A. J. Van Vleet . . . . . Cuba.  
 Hardman, Peck & Co. . . . . New York City.  
 Ithaca Organ Company . . . . . Ithaca.  
 Giles B. Miller . . . . . Rochester.  
 Lindeman & Sons . . . . . New York City.  
 Wm. E. Wheelock & Co. . . . . New York City.  
 Boardman & Gray . . . . . Albany.  
 B. J. Soper . . . . . Malone.  
 M. Slason . . . . . Malone.  
 A. P. Higgins . . . . . New York City.  
 W. F. Sudds . . . . . Gouverneur.  
 Chas. P. Tuttle . . . . . Rome.  
 S. T. Gordon & Co. . . . . New York City.  
 Ph. King . . . . . Brooklyn, E. D.  
 Kranich & Bach . . . . . New York City.  
 C. E. Wendell & Co. . . . . Albany.  
 Edward McCammon . . . . . Albany.  
 C. W. Wadsworth . . . . . Peekskill.  
 A. W. Stevenson . . . . . Middleburg.  
 W. N. Paulsen . . . . . Catskill.  
 Edward Winter . . . . . Kingston.  
 W. E. McCormick . . . . . Port Jervis.  
 Fielding & Moscow . . . . . Newburg.  
 James H. Bucklin . . . . . Little Falls.  
 L. O. Bucklin . . . . . Little Falls.  
 Wood T. Ogden . . . . . Middletown.  
 Behning & Son . . . . . New York City.  
 Billings & Richmond . . . . . New York City.  
 George Steck & Co. . . . . New York City.  
 E. H. McEwen & Co. . . . . New York City.  
 Irving Snell . . . . . Little Falls.  
 F. Schuler . . . . . New York City.  
 Saxe & Robertson (for Estey & Co.) . . . . . New York City.  
 Steinway & Sons . . . . . New York City.  
 Cluett & Sons . . . . . Troy.  
 A. Hamlin . . . . . Kasoag.  
 W. F. Bissell . . . . . Glens Falls.  
 J. Biddle & Son . . . . . Brooklyn.  
 G. E. Sims . . . . . Canton.  
 E. O. Owens . . . . . Cameron.  
 Van Laer & Son . . . . . Auburn.  
 C. H. Utley . . . . . Buffalo.  
 John P. Green . . . . . Cohoes.  
 Chas. M. Heath . . . . . Adams Centre.  
 H. W. Harrington . . . . . Plattsburg.  
 Frederick W. Tietz . . . . . Albany.  
 John Keeler . . . . . Cazenovia.  
 Engelbrecht & Thonison . . . . . Binghamton.  
 Wegman, Henning & Co. . . . . Ithaca.  
 German Sweet . . . . . Perry.  
 J. M. Pelton . . . . . New York City.  
 Hazleton Brothers . . . . . New York City.  
 Adason Kelsey . . . . . Albion.  
 Denton & Cottier . . . . . Buffalo.  
 R. D. Sweet . . . . . Hume.  
 P. H. Corwin . . . . . Newfane.  
 Cyrus Maxson . . . . . Bath.  
 Sporer, Carlson & Berry . . . . . Owego.  
 J. Biddle . . . . . New York City.  
 A. Mahan . . . . . Cortland.  
 J. Greener . . . . . Elmira.  
 C. Kurtzmann . . . . . Buffalo.  
 W. F. Graves . . . . . Castile.  
 Mrs. R. P. Newell . . . . . Hartwick.  
 Mathew Hitchcock . . . . . Franklin.  
 W. H. Longstreet . . . . . Elmira.  
 M. L. Denison . . . . . Peterboro.  
 James K. Edwards & Co. . . . . Fort Plain.  
 J. & C. Fischer . . . . . New York City.  
 C. H. Totman . . . . . Brushton.  
 Jonas L. Reeve . . . . . Erieville.  
 Geo. H. Spring . . . . . Bath.  
 M. E. Van Wert . . . . . Jamestown.  
 Ford & Relf . . . . . Jamestown.  
 N. P. Newton . . . . . Jamestown.  
 J. Burns Brown . . . . . New York City.  
 F. A. Clarkson . . . . . Black Brook.

E. G. Harrington & Co. . . . . New York City.  
 William Lipson . . . . . Lockport.  
 Yonkers Music Company . . . . . Yonkers.  
 Krakauer Brothers . . . . . New York City.  
 E. C. Ricker . . . . . Cuba.  
 Peck & Schilling . . . . . Oswego.  
 Wm. E. Adair . . . . . Cohocton.  
 Fellows & Sons . . . . . Schuylerville.  
 Shearer & Co. . . . . Oneonta.  
 Wm. Warnes . . . . . Utica.  
 A. D. Hutchinson . . . . . Yonkers.  
 W. F. Tway . . . . . New York City.  
 D. L. Hardenbrook . . . . . Jamaica.  
 A. Denison . . . . . Arcade.  
 Ira Carl . . . . . Weedsport.  
 R. D. Gardner . . . . . Pulaski.  
 Weser Brothers . . . . . New York City.  
 J. H. W. Cadby & Son . . . . . Hudson.  
 Braumuller Piano Bureau . . . . . New York City.  
 A. N. Merrill . . . . . Dayton.  
 W. A. Washburn . . . . . Adams.  
 B. F. Thomas . . . . . Adams.  
 F. M. Derrick . . . . . Rochester.  
 Mason & Hamlin Organ and Piano Company . . . . . New York City.  
 E. M. Durkee . . . . . Geneva.  
 Malcolm, Love & Co. . . . . Waterloo.  
 G. R. Handford & Co. . . . . Watertown.  
 Adams Brothers . . . . . Watertown.  
 J. J. Góres . . . . . Rochester.  
 G. W. Clark . . . . . Syracuse.  
 Scott Cummings . . . . . Springville.  
 W. C. Burgess . . . . . Auburn.  
 H. W. Coon . . . . . Syracuse.  
 E. A. Benson . . . . . Syracuse.  
 Smith & Black . . . . . Utica.  
 Ira Wilson . . . . . Lodi.  
 Jos. W. Sturtevant . . . . . Nyack.  
 Munn Brothers . . . . . Walton.  
 A. T. Allis . . . . . Hornellsville.  
 D. T. Spring . . . . . Hornellsville.  
 John J. Lever . . . . . Hornellsville.  
 Charlton Strathy . . . . . Rochester.  
 Haines Brothers . . . . . New York City.  
 Edward G. Newman . . . . . New York City.  
 A. M. Jones . . . . . Hoosick Falls.  
 C. G. Springsteen . . . . . Watertown.  
 D. W. Angell . . . . . Elmira.  
 Jacob Schlenker . . . . . Buffalo.  
 G. E. Rogers . . . . . Fort Edwards.  
 S. T. Chadwick . . . . . Canastota.  
 Chickering & Sons . . . . . New York City.  
 Leiter Brothers . . . . . Syracuse.  
 G. W. Arnold . . . . . Carthage.  
 F. C. Bates . . . . . Randolph.  
 W. F. Watts & Co. . . . . Machias.  
 M. H. Woodhull . . . . . Riverhead.  
 J. J. Edmonds . . . . . Tonawanda.  
 J. W. Martin & Brother . . . . . Rochester.  
 J. E. Goodwin . . . . . Brewertown.  
 Joseph T. Shaw . . . . . Rochester.  
 L. A. Babcock . . . . . Norwich.  
 O. T. Ellis . . . . . Varna.  
 H. Abercromby . . . . . Skaneateles.  
 F. Connor . . . . . New York City.  
 E. D. Buckingham . . . . . Utica.  
 Alfred G. Slade . . . . . Brooklyn.  
 C. A. Abstrom & Co. . . . . Jamestown.  
 J. T. Bolles . . . . . Geneva.  
 P. S. Tyler . . . . . Bennington.  
 W. A. Tyler . . . . . " "  
 W. F. Hubbard . . . . . Lyons.  
 L. H. Sherwood . . . . . " "  
 N. P. Darling . . . . . " "  
 H. Brundige . . . . . " "  
 W. B. Archibald . . . . . Fredonia.  
 T. A. Pagett . . . . . Elmira.  
 W. H. Purdy . . . . . Bath.  
 A. C. Chase . . . . . Syracuse.  
 James H. Fisher . . . . . Williamson.  
 Peck & Son . . . . . New York City.  
 H. L. Davis . . . . . Richfield Springs.  
 W. W. Bingham . . . . . Whitney's Crossing.

The amendment was before the Senate on Friday on motion of Senator Thomas, and was fiercely attacked by Senator Cullen, who, it appears, misunderstood its object.

Senator Cullen insisted that the amendment was bad and the the filing of chattel mortgages upon the property, as now required, was to the interest of the purchaser. Once upon a time the Senator bought a \$500 piano and paid his installments regularly up to within a day or two of the time when he was to become legal owner. The unpaid balance amounted to only \$15, and he was on his way to discharge it when he was attacked by highwaymen and robbed. Promptly appeared the seller to remove the instrument when the time elapsed, and the last payment was still due. The Senator in those days was an ordinary citizen who interpreted their appearance as an attempt to rob him. A spirited parley resulted and a neighbor's bulldog is said to have been summoned as arbiter. The installment sharks retired from his disagreeable gaze. Mr. Cullen kept his piano and swore if he ever became a member of the Legislature he would administer a public rebuke to the sharks. He did so to-day in these words: "Why, fellow-Senators, these installment dealers are as bad as the fellows who hang three gold balls out in front of their doors. There are two or three decent people among them, but the rest are a lot of Shylocks. Now, let me illustrate. Supposing I'm a young feller, and I want to get married and show up the best way I can, as it were. I go down to one of those harpies and I am ushered into his warehouse with great ceremony. I buy \$100 or \$200 worth of goods. I pay my money right along on the goods, but one day the dapper collector comes and finds Cullen out. 'Why is he out?' he says. 'This is pay day; I want my money.' I'm discharged by my employers, say, along about that time. The feller comes again, uses the law on me, and my goods are confiscated and my money, too. They've got great powers under the law, these fellers, and two to one, if you have anything to do with them, you'll never get out of their

hands. They're committing larceny every hour, and if they had their just deserts they'd be doing time for the State. I've been connected with the sheriff's office, and in that capacity I've been over identical ground, such as I have illustrated, a hundred times."

Although Mr. Cullen misapprehended the real purpose of the Thomas amendment, no objection was made to his handling the installment dealers as he saw fit. He concluded by offering a bill which prevents dealers taking away property from delinquent purchasers without first getting an order or a decree of a court in which a civil action has been instituted and an opportunity for a hearing given to the defense. Senator Thomas' amendment was postponed and the Cullen bill went to the Judiciary Committee.



—Mr. Dyer, of Dyer & Hughes, Foxcroft, Me., is a member of the Maine Legislature.

—James M. Starr & Co. are the successors of the Chase Piano Company, Richmond, Ind.

—Mr. Wellington Gardner, of Gardner Brothers, Portland, Ore., is East in search of health.

—J. M. Freeman, dealer in musical instruments, Meridian, Miss., has failed, and has been sold out.

—Jack Haynes, traveling for Augustus Baus & Co., was in Fort Smith and Little Rock, Ark., last week.

—J. H. Christie, of Stamford and New Haven, has taken the State agency of the "Baus" piano for Connecticut.

—The Marcy Organ Company, of St. Joseph, Mo., has failed. Business has been exceedingly dull for over a year with the company.

—Mr. J. H. Gildemeester, of Chickering & Sons, left for Chicago last Saturday and is expected back at his desk to-morrow morning.

—W. D. Thomas, traveling for the Archer Manufacturing Company, of Rochester, N. Y., has been in town offering piano stools to the trade.

—The Moeller Organ Company, of Hagerstown, Md., has assigned. The concern was small and of little significance. Assets, \$4,303.25; liabilities, \$3,822.33.

—Mr. Hughes, of Dyer & Hughes, Foxcroft, Me., and his son Ralph will be in New Orleans about March 1, to see how the exhibit of the firm's organs is getting on.

—Wm. R. Swan & Co., of Richmond, Ind., inform us that the leading professional musicians in their section consider the Sohmer pianos as admirable, and that the firm does a satisfactory trade with the Bay State Organs.

—The following notice was published in the Indianapolis Journal of February 8:

## TO WHOM IT MAY CONCERN.

Notice is given that H. C. MILLER is no longer in our employ, and the public are cautioned against giving him credit on our account.

D. H. BALDWIN & Co.

—When Guild, Church & Co.'s new addition to the factory in South Boston will be completed, about the middle of April, the firm will have facilities to turn out over forty pianos per week. Mr. Guild writes to us that the wholesale trade of the firm is excellent. The New York branch of the firm has done exceptionally well.

—Henry Behning, Jr., will leave to-morrow for the West and Southwest, to visit the leading firms, and expects to remain away about seven weeks. The "Behning" piano is receiving its proper recognition in the trade, and a great future awaits it. The firm will occupy a new factory about May first. Particulars will be given by us.

—Julius Blüthner, of Leipsic, has just commenced work on his 25,000th instrument, and seeing that he commenced business on his own account with three workmen, just thirty-one years ago, this is by no means a discreditable figure to have arrived at within so short a period. He employs now over five hundred workpeople, and turns out on an average seven instruments per diem.

—The Chickering concert grand piano, played at the public rehearsal and concert of the New York Philharmonic Society, on Friday afternoon and Saturday night at the Academy of Music by the eminent pianist, Mr. Richard Hoffman, drew forth the admiration of the musicians and amateurs present. For a detailed description of the virtues of the instrument, see the criticism on the Philharmonic concert, in our musical department of this issue.

—Our latest statement in reference to the stenciling of the Vose & Sons pianos has not been contradicted; in fact, it could not be successfully contradicted. Messrs. Vose & Sons have lately gone into the stencil business, which was an event of some importance to the trade; business has been quiet with the firm and some kind of a move had to be made to keep the large factory busy. Stenciling pianos offered an outlet, and the firm at the suggestion of Mr. Carter accepted the chance.

## Jacob Engel's Circular.

TO THE CREDITORS OF THE LATE FIRM OF ENGEL &amp; SCHAFF BROTHERS.

To My Friends and the Music Trade in General:

**G**ENTLEMEN—For nearly four months I have kept silence as to the affairs of the late firm of Engel & Schaff Brothers, to the peculiar way in which our business relations were dissolved, the questionable presto change in which our stock disappeared from sight and the manner by which creditors were prevented from a settlement of their claims. Now, however, in view of certain statements promulgated by my late partners, I deem it a duty I owe to myself, to my friends and to the creditors of the late firm, to make over my own signature a concise, but nevertheless complete and true, statement of the complications destroying the firm.

Between two days, October 12 and 13, 1884, the stock in our State street store was carted away without my knowledge or connivance, and being stimulated to an inquiry by this procedure, I found that a month previous the factory had been cleaned out of about fifteen pianos and a quantity of raw material. This denouement firmly impressed upon my mind the duty of an honest man who finds himself among thieves, and following the dictates of my conscience, I resolved to let them and theirs severely alone for all time to come.

Their statement, which I must call an aggregation of falsehoods, has decided me, however, and I propose to ventilate and explode a few of them. The overture to their statement comprises a history of their pedigrees, family and business relations covering a couple of decades, almost generations, prior to their association in business with me, is a circumstantial evidence of guilt, even as the culprit pleads for a mitigation of punishment by reason of previous good conduct. The firm was organized January 1, 1882. The store and sales department were entirely under my charge. The individual members of the firm required an aggregate of \$4,500 per annum for family expenses, necessitating a net profit of 40 to 45 per cent., or a gross profit of 90 per cent. on the capital invested. Even with the best of times, it would require united hard work to make both ends meet. But the unity was absent; one of the brothers was useless, the other an injury to the business, and the only wonder is that the unsecured indebtedness was not more than treble the amount, and that there was so much left to be hocus-focussed by the brothers and the brother-in-law October 13 and 14.

January 1, 1883, the balance sheet was unsatisfactory, the more so as we had done a good business, had received high prices and had run the business at the minimum of expenses. I had worked hard on the road and was taken back by the outlook, as we had barely held our own. Not being perfectly familiar with manufacturing, I found it impossible to account for the bad results, but concluded to keep a sharp watch, in hope of being able to find out the difficulty.

January 1, 1884, found matters in about the same condition. No visible improvement. And a careful investigation disclosed the fact that the actual cost to manufacture was \$30 more than the actual estimate given me by Schaff Brothers, and about \$40 more than the same grades, finer finished pianos, could be bought on the Eastern market. When asked for information, they promised that they would in future keep within the estimates. Thinking they would profit by experience, I induced Mr. C. A. Smith to join us in business for the purpose of manufacturing a low-priced piano, the firm-name being Schaff, Smith & Co.; but the ignorance of the Schaffs made Smith a sufferer. They estimated that the pianos would cost \$105 to \$115, whereas Mr. Smith found that they cost about \$155, or just about the price it had been decided to place them on sale at. The result was a loss of \$2,000.

the \$260 paid to the receiver being paid by Mr. Smith in order to secure his release from partnership in the firm.

Facts are hard things to refute, and they prove conclusively that the Schaffs during the fifteen years they claim to have been in the piano manufacturing business did not learn enough to buy material and engage labor, as Mr. Smith used the same material and skilled labor at 25 to 40 per cent. less prices than were paid by the Schaffs. John Schaff is a carpenter by trade—ignorant, stubborn and egotistical; Gotthard Schaff is considered a fair piano-maker, but has no idea of managing a factory—is lazy, and of no earthly use in a factory unless as a wage-worker. As to the truth of this statement, I refer to Mr. N. Gould and our former partner, Mr. C. A. Smith.

Now as to the assets at the time of the clearing out of the State street establishment.

The *modus operandi* was fully detailed in the *Indicator* at the time, and the part played by Adam Sharp, alias Schaaf, and the brother-in-law fully explained. The day following the night of the removal I called on Mr. R. H. Rodda, manager of the Sterling Organ Company, and gave him an order for two pianos in transit from New York, said pianos having been shipped by E. H. McEwen & Co., represented here by Mr. Rodda. In compliance with their view of the equity of the case, Schaff Brothers obtained the pianos, and when Mr. Rodda demanded the pianos, or an equivalent therefor, Mr. John Schaff assured him that they were sold to Mr. Adam Sharp, alias Schaaf, for \$300, and on the veracity of this statement being questioned, produced a cash-book showing the entry. Mr. Rodda soon lost patience, and informed Mr. John Schaff that "unless the pianos were at his store within an hour he would have Adam Sharp, alias Adam Schaaf, and the brothers arrested for conspiracy;" but before the expiration of the time Adam Sharp, alias Schaaf, appeared with the pianos, and, with his characteristic "childlike and bland" air, demanded a return of all money he had paid out, namely, *twelve dollars freight charges*, proving the Schaffs' entry and talk an infamous lie. This fully illustrates how the entire store and factory stock have been disposed of. The brother-in-law and the Schaffs do not say how many pianos they removed from the factory and store, which statement would have given the creditors an opportunity to judge for themselves of the assets. They say they gave eleven pianos to the workmen in the factory. I denounce this as a lie as foundationless as the \$400 entry so thoroughly ventilated by Mr. Rodda. I defy them to give the names of the hands they paid off in pianos. They claim to have owed employees \$1,000; but I claim this is false also. By a careful search I find that four pianos were turned over to four favorites among the workmen, and less than \$1,000 was due the hands. Nearly \$2,000 worth of good notes were in the safe when the brothers removed its contents. My books were kept for the last two years by Mr. Nicholas, a gentleman then and now in the employ of the Chicago, Rock Island and Pacific Railway Company. Miss Sophie Maher attended to the cash and day book. I believe some accounts may not have been recorded by Miss Maher, and as Mr. Nicholas kept the books evenings (for economy's sake), these accounts would not be posted. I was frequently away for weeks on the road, and the errors were not intentional on Miss Maher's part. Mr. Nichols informed me that one day's work would make everything straight. The Schaffs had access to the books at all times, and they never asked for a statement, in fact, told Mr. Nichols that they only wanted an approximate. Now, had I desired to swindle, I could not have done so, with the books always open to the Schaff Brothers. In the hurry of removal, all the books, check-books, drafts, &c., were lost (?), more probably concealed for the purpose of injuring me by assertions which the books would refute if offered in evidence.

I admit I transferred the remnant of raw material in the factory to Mr. Max Tonk, who sold it at auction for \$1,000; more than Mr. Smith would pay for it. That it was a legitimate, confidential debt, I refer to Messrs. H. Schaffner & Co., bankers, as well as to the books. Unfortunately, the debt

was only half paid. The Schaffs put great stress on my financial resources being less than theirs, but say nothing of the fact that they had never had a dollar of accommodation at the banks during all their fifteen years of business, while I had all I required. When the Schaff and Schaaf family removed the entire assets I had nothing left even to pay the smallest private bills; but my character was untarnished and my ability recognized sufficiently to enable me to maintain my family honorably by honest, honorable work.

The Schaffs report net assets of \$400. Where, then, are the twenty-five pianos removed, to say nothing of other assets? They were probably sold to Sharp, alias Schaaf, on the same terms as the McEwen & Co. instruments, viz., \$6 each, the balance to come in "the sweet bye-and-bye," when this matter blows over.

In conclusion, I desire to thank my friends and acquaintances for the manner in which they have treated me in the matter, for their confidence and their trust, and while I deeply regret the unfortunate complications, I feel that it is a duty I owe to my friends and myself to clear my skirts of any complicity in the disgraceful proceedings.

Very respectfully,

JACOB ENGEL,

CHICAGO, February 2, 1885.

153 State street, Chicago.

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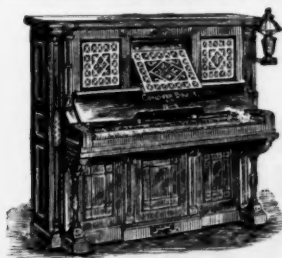
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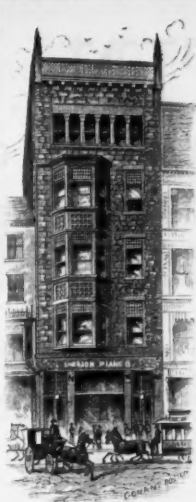
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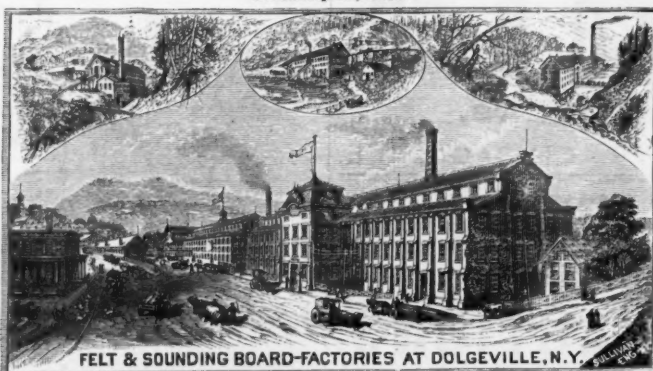
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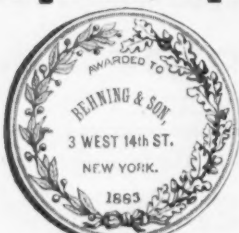
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